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# Lost Keys: Text and Interpretation in Old Greek "Song of Songs" and Its Earliest Manuscript Witnesses

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# Lost Keys: Text and Interpretation in Old Greek "Song of Songs" and Its Earliest Manuscript Witnesses

## **Abstract**

The earliest extant interpretation of the entire Song of Songs is its Old Greek translation. A critical edition of the Old Greek text is provided in the format of the Computer Assisted Tools for Septuagint Study (CATSS) Variants Project. This is the first comprehensive critical edition of this text since 1823. It contains new or corrected collations of several manuscripts.

The collected evidence suggests that OG Song of Songs, as preserved for us in the witnesses, was a homogeneous translation, but continuously subject to revision in comparison to a multiform and changing Hebrew text. It was the work of a Jewish translator of modest skill, working perhaps about the beginning of the common era. Its text-form served as the basis for all later Old Greek manuscripts, which in turn were the bases for other translations.

The translation appears to have been a relatively sober attempt to represent each element in its Hebrew *Vorlage* by a corresponding Greek element. There are no indications that its translator interpreted the text allegorically, but its consistent formal equivalence with the Hebrew resulted in a Greek text that was just as multivalent as the Hebrew--open to allegorical interpretation on a wide variety of levels. Some of its scribes provided aids for the use of readers: divisions of sense-units and rubrics (headings in red ink) to identify changes in speaker.

The rubrics interpret the Song as a narrative dialogue. The rubrics in the Song have no known precedent in late antique manuscripts of drama and dialogue. Instead, they appear to have been a new genre of interpretive material. The Greek rubrics focus on the narrative level of the text rather than its allegorical interpretation. The rubrics of Codex Sinaiticus bear a literary relationship with rubrics in several later Latin manuscripts. Their use in both Greek and Latin is examined. Redaction criticism is used to speculate about the development of the rubrics from a hypothetical Greek predecessor.

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LOST KEYS  
TEXT AND INTERPRETATION IN OLD GREEK SONG OF SONGS  
AND ITS EARLIEST MANUSCRIPT WITNESSES

Jay Curry Treat

A Dissertation  
in  
Religious Studies

Presented to the Faculties of the University of Pennsylvania  
in Partial Fulfillment of the Requirements for the Degree of  
Doctor of Philosophy

1996



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Robert Alan Kraft, Supervisor of Dissertation



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Stephen Dunning, Graduate Group Chairperson



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**1996**

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Dedicated to my parents

*sine quibus non.*

and to Pat

my companion, my love,

*For love is as strong as death,  
Passion as unyielding as the grave.  
Its flashes are flashes of fire,  
A flame of God.*

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Many libraries and their dedicated staffs helped me gain access to a wealth of knowledge that would otherwise have been unavailable. The Bodleian Library at Oxford University allowed me to consult precious manuscripts and rare printed books in their keeping. The Biblioteca Nazionale Marciana of Venice generously provided me with a microfilm of Codex Venetus. The Sächsische Landesbibliothek in Dresden, the Bayerische Staatsbibliothek in Munich, and the Russian State Archives of Medieval Manuscripts in Moscow all helped me determine the current location of manuscripts. I also gratefully acknowledge the resources of the Speer Library at Princeton Theological Seminary; the Firestone Library and the Index of Christian Art at Princeton University; the

Library of the Reconstructionist Rabbinical College; and the Van Pelt Library, the Yarnall Library, the Library of the Museum of Archaeology and Anthropology, and the Center for Judaic Studies Library, all at the University of Pennsylvania.

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*With great delight, I sat in their shadow,  
And their fruit was sweet to my taste.*

## ABSTRACT

LOST KEYS: TEXT AND INTERPRETATION IN OLD GREEK SONG OF SONGS  
AND ITS EARLIEST MANUSCRIPT WITNESSES

Jay Curry Treat

Supervisor: Robert Alan Kraft

The earliest extant interpretation of the entire Song of Songs is its Old Greek translation. A critical edition of the Old Greek text is provided in the format of the Computer Assisted Tools for Septuagint Study (CATSS) Variants Project. This is the first comprehensive critical edition of this text since 1823. It contains new or corrected collations of several manuscripts.

The collected evidence suggests that OG Song of Songs, as preserved for us in the witnesses, was a homogeneous translation, but continuously subject to revision in comparison to a multiform and changing Hebrew text. It was the work of a Jewish translator of modest skill, working perhaps about the beginning of the common era. Its text-form served as the basis for all later Old Greek manuscripts, which in turn were the bases for other translations.

The translation appears to have been a relatively sober attempt to represent each element in its Hebrew *Vorlage* by a corresponding Greek element. There are no indications that its translator interpreted the text allegorically, but its consistent formal equivalence with the Hebrew resulted in a Greek text that was just as multivalent as the Hebrew — open to allegorical interpretation on a wide variety of levels. Some of its scribes provided aids for the use of readers: divisions of sense-units and rubrics (headings in red ink) to identify changes in speaker.

The rubrics interpret the Song as a narrative dialogue. The rubrics in the Song have no known precedent in late antique manuscripts of drama and dialogue. Instead, they

appear to have been a new genre of interpretive material. The Greek rubrics focus on the narrative level of the text rather than its allegorical interpretation. The rubrics of Codex Sinaiticus bear a literary relationship with rubrics in several later Latin manuscripts. Their use in both Greek and Latin is examined. Redaction criticism is used to speculate about the development of the rubrics from a hypothetical Greek predecessor.

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## Preface

דע אחי כי תמצא רבים מתחלקים בפירוש שיר השירים  
ובאמת הם מתחלקים שנמשל שיר השירים למנעולים שברחו  
מפתחותיהן:

Know, my brother, that you will find great differences in the interpretation of Song of Songs; and in truth they differ because the Song of Songs resembles locks to which the keys have been lost.

✠ Sa'adia Gaon (about 892–942)<sup>1</sup>

Μέλλοντες δὲ ἀρχεσθαι τῆς ἐρμηνείας τῶν ψαλμῶν, χαριεστάτην παράδοσιν ὑπὸ τοῦ Ἑβραίου ἡμῖν καθολικῶς περὶ πάσης θείας γραφῆς παραδεδομένην προτάξωμεν. Ἐφασκε γὰρ ἐκεῖνος εἰκέναι τὴν ὅλην θεόπνευστον γραφήν, διὰ τὴν ἐν αὐτῇ ἀσάφειαν, πολλοῖς οἴκοις ἐν οἰκίᾳ μιᾷ κεκλεισμένοις· ἐκάστῳ δὲ οἴκῳ παρακεῖσθαι κλεῖν οὐ τὴν κατάλληλον αὐτῷ· καὶ οὕτω διεσκεδάσθαι τὰς κλεῖς περὶ τοὺς οἴκους, οὐχ ἄρμοζούσας καθ' ἐκάστην ἐκείνοις οἷς παράκεινται· ἔργον δὲ εἶναι μέγιστον εὐρίσκειν τε τὰς κλεῖς καὶ ἐφαρμόζειν αὐτὰς τοῖς οἴκοις, οὓς ἀνοίξαι δύνανται·

As we are about to begin our interpretation of the Psalms, let us first set out a very beautiful tradition that the Hebrew passed on to us about all of divine scripture in general. For he pointed out that all of inspired scripture, because of the obscurity in it, is like many locked rooms within a single house. And that there lies in each room a key other than the one that goes to it, and in this way the keys are distributed around the rooms, none of the keys fitting the room in which it lies. And that it is a great labor both to find the keys and to fit them to the rooms that they can open.

✠ Origen (about 185–about 251)<sup>2</sup>

In my first semester of graduate work, I participated in a course offered by E. Ann Matter called “Medieval Interpretations of Canticles.” In that course, I fell in love — with the Codex Sinaiticus text of the Old Greek Song of Songs. The codex is a beautiful labor of

<sup>1</sup>A commentary attributed to Sa'adia Gaon, cited in Christian David Ginsburg, *The Song of Songs: Translated from the Original Hebrew, with a Commentary, Historical and Critical* (London: Longman, Brown, Green, Longmans, and Roberts, 1857; reprinted, New York: KTAV, 1970), 36–37.

<sup>2</sup>Origen, *Philocalia*, 2.3. Text in Marguerite Harl, ed., *Origène: Philocalie, 1–20 sur les Écritures*, Sources Chrétiennes 302 (Paris: Les Éditions du Cerf, 1983), 244. See also *Philocalia*, 2.1–5, in Harl, *Origène: Philocalie*, 240–249.

love, whether viewed in person at the British Museum or in Count Tischendorf's magnificent facsimile. Its text of Song of Songs is particularly intriguing, because the red ink of its rubrics are a bright splash of color scattered through the black words of the biblical text. These rubrics present the Song of Songs as a single narrative, a dialogue or drama with characters and action. They are evidence of several early attempts to unwrap the mysteries of the Song of Songs.

The more I examined the rubrics and the text of the codex, the more deeply I was embraced by the mysteries they represented. The rubrics had Latin cousins, and by comparing their family resemblances, I could deduce what their common ancestor must have looked like. And it looked surprising — a non-Christian, non-allegorical narrative.

The text meanwhile led me to inquire into its oldest ancestor and its other relatives: the Old Latin, Jerome's two versions, and what turned out to be the oldest non-Hebrew manuscript of the Song — a translation of the Old Greek into a rare Fayyumic form of the Coptic language.

I began this research with the intention of gathering and evaluating all of the surviving, fragmentary evidence for Jewish and Christian interpreters before Origen. It has turned out that the Old Greek translation and its manuscripts have been more than enough to absorb my efforts. My related study of Aquila's translation will soon be published, and I plan further investigations into the early Greek translations. The interrelations between the comments attributed to Tannaitic, early Amoraic, and early Christian writers still need to be analyzed.

These are exciting times for research in the Song of Songs and its interpreters. On every hand, material is being edited and published that will shed new light on the amazing reception this book has had in both Jewish and Christian circles. Every bit of evidence

examined seems to raise ten more questions to explore — invitations to further research and analysis. Locks abound, and — now and then — a key fits.



## Introduction

### Old Greek Song of Songs in Context

#### **A. The Subject of This Study**

The Hebrew Bible contains a particularly puzzling little book known as the Song of Songs. It is also known as the Song of Solomon or as Canticles. The book appears to be a collection of poetry on the theme of human love. It is often frankly erotic. The poems typically presuppose two primary figures: a male lover and a female lover. Like much poetry, its polysemy makes it both evocative and enigmatic. At some early point before our first explicit citation of it, it was seen as an allegory for God's love. It was "the most frequently interpreted book of medieval Christianity"<sup>1</sup> and it inspired a great many medieval Jewish commentaries as well. The Song of Songs has played a fascinating role in Western culture. It has been a test case and a workshop for allegorical method. It has been a mainstay of asceticism and an impetus for mysticism.

Scholars have argued the question of the Song's "original meaning" thoroughly in recent years<sup>2</sup> but they have not come to a consensus. The present dissertation does not propose to contribute to the resolution of that issue. Instead, this dissertation brackets the question of the original meaning<sup>3</sup> in the interest of pursuing a matter that has received far

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<sup>1</sup>E. Ann Matter, *The Voice of My Beloved: The Song of Songs in Western Medieval Christianity*, Middle Ages Series, edited by Edward Peters (Philadelphia: University of Pennsylvania Press, 1990), 6.

<sup>2</sup>See, for example, Marvin H. Pope, *Song of Songs: A New Translation and Commentary*, The Anchor Bible 7C (New York: Doubleday and Company, 1977); Michael V. Fox, *The Song of Songs and the Ancient Egyptian Love Songs* (Madison, Wisconsin: The University of Wisconsin Press, 1985); Roland Edmund Murphy, *The Song of Songs: A Commentary on the Book of Canticles or the Song of Songs*, edited by S. Dean McBride, Jr., Hermeneia (Minneapolis: Fortress Press, 1990); Marcia Falk, *The Song of Songs: A New Translation and Interpretation*, illustrated by Barry Moser (San Francisco: Harper, 1990); Athalya Brenner, editor, *A Feminist Companion to The Song of Songs* (Sheffield: JSOT Press, 1993); and Ariel Bloch and Chana Bloch, *The Song of Songs: A New Translation with an Introduction and Commentary*, afterword by Robert Alter (New York: Random House, 1995).

<sup>3</sup>I incline to the view that love lyrics and wedding songs of many periods and provenances were joined into an anthology through the folk process known as *Zersingen*. See Fox, *Song of Songs*, 190, 222–224.

less attention: the earliest recoverable developments of the book's interpretation in Jewish and Christian circles.<sup>4</sup> Specifically, it focuses on the first interpretation of the entire Song of Songs of which we have a substantial record: its Old Greek translation.<sup>5</sup>

## **B. Overview of the Interpretive History of the Song of Songs**

To understand the place of the Old Greek translation of Song of Songs in the early history of interpreting the Song of Songs, it will be useful to outline some of the major features of that history.<sup>6</sup>

The Song of Songs is a multivalent text; that is to say, it is a text that lends itself simultaneously to a wide variety of interpretations on many levels of human experience. Most Jewish and Christian teachers and preachers have interpreted the Song of Songs allegorically, that is, they understand it to be about God.<sup>7</sup> Most traditional rabbinic

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<sup>4</sup>The shift from the question "What does the text mean?" to "How has the text been understood and used?" is a paradigm shift, closely associated with the interest in "intertextuality." This shift of the spotlight from a text to its "afterlife" evidences itself in some significant recent scholarly research of Christianity and Judaism. Good examples are Matter, *The Voice of My Beloved*, already cited; and James L. Kugel, *In Potiphar's House: The Interpretive Life of Biblical Texts* (San Francisco: Harper San Francisco, 1990).

<sup>5</sup>The Old Greek translations of Jewish scripture, taken together, are commonly known as "The Septuagint," that is, the Seventy (Interpreters). Regarding the complexities of this "convenient but potentially misleading" term, see Emanuel Tov and Robert A. Kraft, "Septuagint," *Interpreter's Dictionary of the Bible*, Supplementary Volume (Nashville: Abingdon, 1982), 807–815. Perhaps the term's most misleading implication is that "the Septuagint" is a single translation, like "the RSV." In actuality, the Greek Jewish Scriptures consist of many translations, differing widely from one another in translational practice. It is more accurate to refer to them collectively as the Old Greek translations.

<sup>6</sup>For more detailed overviews of the figurative and allegorical interpretations of early Jewish and Christian writers, consult Pope, *Song of Songs*, 89–229; Murphy, *Song of Songs*, 11–41; H. H. Rowley, "The Interpretation of the Song of Songs," in *Servant of the Lord and Other Essays* (London: Lutterworth Press, 1952), 187–234; Matter, *The Voice of My Beloved*; Arthur Green, "The Song of Songs in Early Jewish Mysticism," *Orim* 2.2 (Spring, 1987): 49–63. Excerpts from many interpreters may be found in Ginsburg, *Song of Songs*, 20–102.

<sup>7</sup>I use the word "allegorical" in this study in spite of the possibilities for misunderstanding that could arise from the various ways the word has been used. In this context, an allegorical interpretation entails an interpretation of the Song of Songs as celebrating God's love, and "non-allegorical" means it is understood as a celebration of human love only. This use of "allegory" is more general than its use in John Cassian's fourfold sense of scripture, which was common in medieval Western Christianity. It is also more general than the classical notion, in which concrete figures like Athena are taken to represent abstract qualities such as anger. See Jon Whitman, *Allegory: The Dynamics of an Ancient and Medieval Technique* (Cambridge, Massachusetts: Harvard

interpreters have understood the lovers of the Song to be God and Israel, and have interpreted the Song to be a figurative description of God's relationship to Israel as revealed primarily in crucial events of Israel's history, such as the crossing of the Red Sea, the giving of the Torah at Sinai, and the building of the Temple.<sup>8</sup> Parallel with this exoteric, historical-allegorical tradition of interpretation, there was an esoteric, mystical-allegorical tradition, to which rabbinic literature alludes.<sup>9</sup> With the rise of Kabbalah, the Song of Songs is seen as describing the inner life of God — the interrelationships of the *Sefirot*. Medieval Jewish commentaries multiply the possibilities of allegorical interpretations in Song of Songs. In the sixteenth century, for example, Elisha Gallico of Safed knows four explanations besides his own: the midrashic, in which the Song's lovers are Israel and God; Solomon Alqabets's reading, in which the lovers are Torah and its students; an

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University Press, 1987). I use the term with particular hesitation with much of the Jewish materials, because they tend to interpret the events in Song of Songs as historical events; to specify this use I use the term historical-allegorical.

No one understands the Song of Songs "literally," since it is filled with metaphors and other figures of speech. For example, when the male lover says, "I have come into my garden," in Song of Songs 5:1, the "garden" is either a metaphor or an objective correlative. See 4:12–16.

The issue has never been whether to interpret Song of Songs figuratively. The issue has been whether to interpret it as human love lyrics or whether the love relationship described is metaphorical for the relationship of human beings with God. The issue, in short, is whether the Song of Songs is about God.

<sup>8</sup>The typically rabbinic pattern is to relate everything in Song of Songs to events in history and to the community of Israel. Occasionally, an interpretation is offered which does not relate to history; for example, some of the the interpretations offered in *Midrash Rabbah Shir ha-Shirim* 2:17 (for Song of Songs 2:6) appear to be rather more individualistic.

The actual applications of verses in Song of Songs to historical events varies widely from interpreter to interpreter. For example, examine almost any verse in *Midrash Rabbah Shir ha-Shirim*, or compare two widely used interpretations: that of the Targum and that of Rashi.

<sup>9</sup>See Gershom Scholem, *Jewish Gnosticism, Merkabah Mysticism and Talmudic Tradition* (New York: The Jewish Theological Seminary of America, 5720 [1960]), 38–41; Saul Lieberman, "Mishnat Shir Ha-Shirim," Appendix D in *Jewish Gnosticism, Merkabah Mysticism, and Talmudic Tradition*, by Gershom Scholem (New York Jewish Theological Seminary of America, 1960), 118–126; Joseph Dan, "The Religious Experience of the *Merkavah*," in *Jewish Spirituality*, edited by Arthur Green (New York: Crossroad, 1988), 289–307; and Green, "The Song of Songs in Early Jewish Mysticism."

Aristotelian reading, in which the lovers are intellect and matter; and a Neo-Platonic one, in which the lovers are the soul and God.<sup>10</sup>

Most traditional Christian commentators, on the other hand, have understood the Song of Songs to be an allegory with as many as three layers of reference: the relationship between Christ and the church, the relationship between Christ and the individual soul, or with reference to Mary. Of these three frames of reference, the interpretation pertaining to Mary begins with Ambrose, but the interpretations pertaining to the church and to the soul can already be found in Hippolytus in the early third century. Later in the third century, Origen presents a three-fold interpretation. The high point of allegorical interpretation probably occurs in the twelfth century, when Honorius Augustodunensis presents an intricate four-fold interpretation for each of four brides he finds in Song of Songs.<sup>11</sup>

How did Jews and Christians come to interpret the Song of Songs allegorically? The case has been made that the Song of Songs was interpreted allegorically from the very beginning and that this is the only way it could have entered the canon of Jewish scripture.<sup>12</sup> A counter-argument is that the only reason anyone would bother to allegorize the Song is that it was already being treated as scripture and one needed to account for its now problematic eroticism. The issue is probably unresolvable. We do know that rabbinic

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<sup>10</sup>Green, "The Song of Songs in Early Jewish Mysticism," 53–54. The commentary ascribed to Sa'adia Gaon rejects as heretical the view that the lovers are the Messiah and the Torah. Ginsburg, *Song of Songs*, 36–37. See also the liturgical poem, "Lekha Dodi," which invites the Beloved to welcome the Bride, Shabbat. This poem is attributed to Solomon Alqabetz, and is found in many synagogue prayerbooks; for example, in Jules Harlow, ed., *Siddur Sim Shalom* (New York: The Rabbinical Assembly, 1985), 263–265.

<sup>11</sup>See Matter, *The Voice of My Beloved*, chapter three.

<sup>12</sup>A strong argument for this position is made by Gerson D. Cohen, "The Song of Songs and the Jewish Religious Mentality," in *Studies in the Variety of Rabbinic Cultures*, by Gerson D. Cohen, JPS Scholar of Distinction Series (Philadelphia, New York: The Jewish Publication Society, 1991), 3–17. See Green, "The Song of Songs in Early Jewish Mysticism." See Ilana Pardes, "I am a Wall, and My Breasts like Towers": The Song of Songs and the Question of Canonization," in *Countertraditions in the Bible: A Feminist Approach*, by Ilana Pardes (Cambridge, Massachusetts: Harvard University Press, 1992), 118–176.

sources attribute allegorical interpretations to rabbinic figures as early as the middle of the first century C.E. and patristic catenæ attribute allegorical interpretations to church writers in the late second century.

Greek-speaking Jewish sources make few references to Song of Songs. There are no references to it in Philo of Alexandria or in Josephus.<sup>13</sup> Eupolemus's claim that Solomon made ἀσπίδας χρυσᾶς χιλίας, "a thousand golden shields," may reflect knowledge of Song of Songs 4:4, but probably not in its Old Greek form and not as an allegory.<sup>14</sup> Eupolemus was a Jewish historian who flourished in the middle of the second century before the common era.<sup>15</sup> On the other hand, the "lily" in 2Esdras 5:24 may well be an allusion to the lily of Song of Songs 2:2, and the "one dove" of 2Esdras 5:26 may be an allusion to Song of Songs 6:9. Both lily and dove are understood allegorically as Israel. 2Esdras is a Jewish apocalypse written around the end of the first century of the common

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<sup>13</sup>It is not clear whether Josephus means to include Song of Songs in his list of twenty-two scriptural books in *Against Apion* 1.8.39–40. Thackeray and Swete each find a way to include Song of Songs in Josephus's list, but his twenty-two books could simply be "the twenty-four books" (of 2Esdras 14:45 and rabbinic literature) without Qoheleth and Song of Songs. It is even less clear what books Philo means to include in his categories of scripture in *On the Contemplative Life* 3.25. See Henry St. John Thackeray, ed., *Josephus*, Volume 1: *The Life; Against Apion*, Loeb Classical Library (Cambridge University Press: Harvard University Press, 1976), 179, n. b, and Henry Barclay Swete, *An Introduction to the Old Testament in Greek*, second edition, revised by Richard Rusden Ottley (Cambridge: Cambridge University Press, 1902, 1914; reprinted, New York: Ktav Publishing House, Inc., 1968), 217.

<sup>14</sup>The reference occurs in Fragment Three of Eupolemus, preserved in Eusebius's *Preparation of the Gospel* 9.34.20. Carl R. Holladay, *Fragments from Hellenistic Jewish Authors*, Volume I: *Historians*, Texts and Translations 20, Pseudepigrapha Series 10 (Chico, California: Scholars Press, 1983), 132–133; 152, n. 103. See Cohen, "The Song of Songs and the Jewish Religious Mentality," 16, n. 15.

Holladay, *Historians*, 95, shows that Eupolemus used Jewish scripture in both its Hebrew form and Old Greek translation. In Hebrew, 1Kings 10:16–17 and 2Chron. 9:15–16 each refer to 200 golden shields of one type and 300 of another. In Greek, the first passage refers to 300 (sic) δόρατα χρυσᾶ, "golden spears" and 300 ὅπλα χρυσᾶ, "golden shields," and the second refers to 200 θυρεοὺς χρυσοῦς, "golden shields" and 300 ἀσπίδας χρυσᾶς, "golden shields." Song of Songs 4:4 refers to χίλιοι θυρεοὶ, but makes no reference to gold.

<sup>15</sup>Holladay, *Historians*, 93.

era.<sup>16</sup> Aquila and other Jewish Greek translations were probably made in the second-century.

References to Hebrew Song of Songs are attributed to a number of first-generation Tannaim (including Rabban Gamaliel I, Rabban Simeon ben Gamaliel I, Rabbi Ḥananiah, and Rabbi Johanan ben Zakkai) and second-generation Tannaim (Rabbi Eliezar ben Hyrcanus, Rabbi Joshua ben Ḥananiah, Rabbi Ishmael ben Elisha, Rabbi Eleazar, and Rabbi Simeon ben Azzai).<sup>17</sup>

For rabbinic Jews, however, the crucial figure in the early years is Rabbi ‘Aqiba, a second-generation Tanna active in the first third of the second century C.E. Rabbi ‘Aqiba gained a reputation as a strong supporter of the canonicity of Song of Songs.<sup>18</sup> Rabbinic tradition ascribes to ‘Aqiba many comments on the Song of Songs, including a great

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<sup>16</sup>Michael E. Stone, “Esdras, Second Book of,” in *Anchor Bible Dictionary*, edited by David Noel Freedman, Vol. 1 (New York, London, Toronto, Sydney, Auckland: Doubleday, 1992), 611–614. 2Esdras 3–14 is also known as the Apocalypse of Ezra or 4 Ezra.

Jeremias, “*ὑμνή, ὑμφίος*,” 1102, points out that that “sponsa” in 2Esdras 7:26 is a textual corruption. Therefore, it does not enter into consideration here.

See also *Joseph and Aseneth* 18; especially 18:7 in the shorter text and 18:7–9 in the longer (and later) text. Compare the imagery with that of Song of Songs 4.1–5; 6:10 (and Wisdom of Solomon 7:29). It is difficult to date *Joseph and Aseneth*, but I see no reason to date it before the first century C.E. See Ross Kraemer’s forthcoming study.

Sirach 50:1–12 also contains imagery similar to that of Song of Songs. Ben Sirach wrote in Hebrew in the early second century B.C.E.

<sup>17</sup>For example, Rabban Gamaliel I is cited in *Babylonian Talmud, Sanhedrin* 90b; Rabban Simeon ben Gamaliel I in *Mishnah, Ta’anit* 4:8; Rabbi Ḥananiah in *Aboth de Rabbi Nathan*, Version A, 20; Rabbi Johanan ben Zakkai in *Midrash Rabbah* to Exodus 19:1; Rabbi Eliezar ben Hyrcanus in *Midrash Rabbah Shir ha-Shirim* 1:58 (to Song of Songs 1:12); Rabbi Joshua and Rabbi Ishmael are cited through Rabbi Judah ha-Nasi in *Mishnah, ‘Abodah Zarah* 2:5; Rabbi Eleazar in *Midrash Rabbah Shir ha-Shirim* 2.6 (to Song of Songs 2:2); ben Azzai in *Mishnah, Yadayim* 3:5.

There is some controversy over whether *Mishnah, Ta’anit* 4:8 preserves a remnant of a non-allegorical use (of Song of Songs 3:11) in the context of a courtship custom in harvest celebrations before the destruction of the Second Temple. For discussion, see Isaac Heinemann, *דרכי האגדה* [*The Methods of Aggadah*], second edition (Jerusalem: Magnes Press, 1949, 1954), 156; E. E. Urbach, “The Homiletical Interpretations of the Sages and the Expositions of Origin on Canticles, and the Jewish-Christian Disputation,” in *Studies in Aggadah and Folk-Literature*, edited on behalf of the Institute of Jewish Studies by Joseph Heinemann and Dov Noy, Scripta Hierosolymitana, v. 22 (Jerusalem: Magnes Press, Hebrew University, 1971), 247–248; and Cohen, “The Song of Songs and the Jewish Religious Mentality,” 16, n. 15.

<sup>18</sup>The earliest reference to this is *Mishnah, Yadayim* 3:5.

number that probably never crossed his mind, such as those attributed to him in the *Shi'ur Qomah*. One of the statements that is most likely to represent him accurately is the statement attributed to him in *Tosefta, Sanhedrin* 12:10:<sup>19</sup>

ר' עקיבא או' המנענע קולו בשיר השירים בבית המשתאות ועושה  
אותו כמין זמר אין לו חלק לעולם הבא

Rabbi 'Aqiba says, "Whoever warbles the Song of Songs at a wedding<sup>20</sup> banquet and performs it as a sort of [secular] song has no share in the Age to Come."

This statement indicates both that 'Aqiba understood the Song allegorically and that a non-allegorical understanding was common.

Many citations are attributed to rabbinic teachers after the time of 'Aqiba. The Targum for Song of Songs takes its present form after the Arab conquest in the middle of the seventh century, but it surely contains older material.<sup>21</sup> Unlike other *targumim*, this Targum is an expansive allegorical paraphrase of the Hebrew text into Aramaic, in which the action and statements of Song of Songs are translated into events in the history of Israel. All of these materials provide grist for the mills of the medieval midrashic collections and the medieval commentaries, such as the great commentaries of Ibn Ezra and Rashi.

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<sup>19</sup>M. S. Zuckerman, ed., *Tosephta: Based on the Erfurt and Vienna Codices*, new edition, with "Supplement to the Tosephta" by Saul Lieberman (Jerusalem: Wahrman Books, 1970).

<sup>20</sup>*בית המשתאות*, literally, "house of drinking," probably refers to a wedding feast rather than to a tavern or banquet hall. See the entry "משתה" in Marcus Jastrow, ed., *A Dictionary of the Targumim, the Talmud Babli and Yerushalmi, and the Midrashic Literature*, 2 vols (New York: Choreb, 1926; reprinted, New York: The Judaica Press, 1985), 859.

<sup>21</sup>Raphael Loewe has argued that this Targum contains polemics against the views of Origen. Raphael Loewe, "Apologetic Motifs in the Targum to the Song of Songs," in *Biblical Motifs: Origins and Transformations*, ed. A. Altmann, Philip W. Lown Institute of Advanced Judaic Studies, Brandeis University, Studies and Texts 3 (Cambridge, Mass.: Harvard University Press, 1966), 159–196.

Some modern scholars see reflexes or allusions (such as bridal imagery) in early Christian literature.<sup>22</sup> I am inclined to believe that bridal imagery was so widespread in Jewish scripture,<sup>23</sup> that no reference to Song of Songs is necessary to explain the use of bridal imagery in Christian literature.<sup>24</sup> In point of fact, there is no explicit citation of Song of Songs in extant Christian writings until the end of the second century C.E.

By the end of the second century, some Christians were using Old Greek Song of Songs. Around the end of the second century, Melito of Sardis finds Song of Songs among the Hebrew scriptures and refers to it.<sup>25</sup> Probably during this century, the Old Latin

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<sup>22</sup>I have met one scholar who seemed to find the Song of Songs in every dove and fig tree in the gospels. Origen had a similar imagination. A more plausible case can be made for intertextual references when bridal imagery is used to refer to the relationship of God or Christ to God's covenant people; e.g., Gospel of Mark 2:19–20 (parallels in Gospel of Matthew 9:15; Gospel of Luke 5:34–35) and especially the parallel in Gospel of Thomas 104; Matthew's version of the Parable of the Feast, which becomes a wedding supper (Matt. 22: 1–14); the Parable of the Ten Maidens (Matt. 25:1–13); Luke 12:36; John 3:29; Eph. 5:25–27; Revelation of John 19:7–9; 21:1–3, 9–10, 17.

An early epithet for Jesus was "the Beloved"; for example, Ephesians 1:6; Epistle of Barnabas 3:6; 4:3, 8. Some references to "the Beloved" (especially, Mark 1:11; Matt. 3:17; Luke 3:22; 2Peter 1:17) are reflections of 'Aqedah imagery (Genesis 22:2), and Matt. 12:18 is an explicit citation of Isaiah 42. The instances in the Odes of Solomon 3:5, 7; 7:1, however, may contain allusions to Song of Songs.

<sup>23</sup>For the Hebrew Bible, see Psalm 45; Isaiah 54; Jeremiah 31:32; Ezekiel 16; Hosea 2. For discussion, see Mitchell G. Reddish, "Bride of Christ," in *Anchor Bible Dictionary*, edited by David Noel Freedman, Vol. 1 (New York, London, Toronto, Sydney, Auckland: Doubleday, 1992), 782, who ignores Song of Songs. Compare Joachim Jeremias, "νυμφή, νυμφίος," in *Theological Dictionary of the New Testament*, edited by Gerhard Kittel, translated by Geoffrey W. Bromiley, Vol. 4 (Grand Rapids, Michigan: Wm. B. Eerdmans Publishing Company, 1967), 1101–1102. See also Cohen, "The Song of Songs and the Jewish Religious Mentality," who finds marriage imagery already in Torah; e.g., Exodus 34:14–15; Numbers 15:39–40; Deuteronomy 6:5. There are also passages in Wisdom literature that liken Wisdom to a bride; e.g., Proverbs 8:1–9:6; Wisdom of Solomon 7–9 (especially 7:29; 8:2–3); Wisdom of Ben Sirach 51:13–30 (see especially Pope's translation of the Qumran fragment in Pope, *Song of Songs*, 110–111).

<sup>24</sup>But see *The Exegesis of the Soul*, a document from Nag Hammadi that may have been composed "as early as 200 C.E." Its description of the fall and redemption of the soul (especially 132–133) may show echoes of the Song of Songs, but it explicitly cites only Genesis 2:24 and Psalms 45:10–11 and it has strong allusions to Isaiah 54. Translated by William C. Robinson, Jr., in "The Exegesis on the Soul (II, 6)," in *The Nag Hammadi Library in English*, edited by James M. Robinson (New York: Harper & Row, Publishers, 1977), 183–184.

<sup>25</sup>Eusebius of Caesarea reports that Melito of Sardis compiled *Excerpts from the Laws and the Prophets Concerning our Savior and our Whole Faith* in six books. Eusebius's excerpt from the beginning of this work includes Melito's list of "the books of the Old Testament," which include the Song of Songs. At the end of his list, Melito says, "From these I have made extracts and compiled them in six books." Because he does not actually say that he took extracts from every one of these



translation was made from the Old Greek; Tertullian is the first to cite the Old Latin, early in the third century.<sup>26</sup>

It is possible that the first explicit citation of the Song of Songs in Christian circles comes to us from Theophilus of Antioch, who flourished in the last quarter of the second century. The citation occurs in commentary on Song of Songs 3:9, φορεῖον ἐποίησεν ἐαυτῷ ὁ βασιλεὺς Σαλωμών ἀπὸ ξύλων τοῦ Λιβάνου, as follows.<sup>27</sup>

Θεοφίλου· Ἐξ ἐθνῶν τὸ κατὰ σάρκα ὁ κύριος, σωζομένου καὶ τοῦ ἐξ Ἰούδα. Τίς οὖν ἐστὶ τὸ ξύλον τοῦ Λιβάνου; Ροῦθ ἡ Μωαβίτις. Αὕτη γὰρ τέτοκε τὸν Ἰωβήδ, ἐξ οὗ Ἰεσσαί· φορεῖον τοίνυν ἐστὶ τὸ σῶμα <τὸ κυριακόν>. φορεῖον ἐποίησεν· ἀπὸ κοινοῦ τὸ ἐποίησεν. Ὡσανεὶ ἔλεγεν· Ὅλον δὲ τὸ φορεῖον ἡ ἀγάπη ἐστίν, κατὰ τὸ, Μείζων δὲ τούτων ἡ ἀγάπη. φορεῖον τὰς θεοφόρους ψυχάς. Ἀπὸ ξύλων τοῦ Λιβάνου· ποτὲ γὰρ ξύλον τοῦ ἀντικειμένου ἦμεν.

Of Theophilus: According to the flesh, the Lord is descended from the Gentiles — bearing in mind that it also says “from Judah” (Gen 49:10; Heb 7:14). So who is the tree of Lebanon? Ruth the Moabite. For she gave

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books and because the work does not survive except in Eusebius’s short excerpt, we cannot be sure that he actually extracted any part of Song of Songs. If he did, he presumably interpreted it allegorically in order to make it apply to “our savior and our whole faith.” Eusebius, *Ecclesiastical History* 4.26.12–14, cited from Kirsopp Lake, ed. and trans., *Eusebius: The Ecclesiastical History*, Volume 1, Loeb Classical Library (Cambridge, Massachusetts: Harvard University Press, 1926, 1965), 390–393.

<sup>26</sup> Tertullian *Against Marcion* 4.11 cites Song of Songs 4:8. Johannes Quasten, *Patrology*, Volume 2: *The Ante-Nicene Literature after Irenaeus* (Westminster, Maryland: Christian Classics, 1986), 275, dates *Against Marcion* between 207 and around 212.

<sup>27</sup> This excerpt is from the Catena mistakenly attributed to Eusebius, *Patrologia Graeca* 6.1604A. A shorter extract appears in the Catena of Procopius, *Patrologia Graeca* 87.1629A, as follows: Θεοφίλου. Ξύλον τοῦ Λιβάνου, Ροῦθ ἡ Μωαβίτις, ἐξ οὗ Ἰεσσαί· φορεῖον τοίνυν ἐστὶ τὸ σῶμα τὸ κυριακόν. Regarding the Catena of (Pseudo-)Eusebius, see Michael Faulhaber, *Hohelied-Prophezie- und Prediger-Catenen*, Theologische Studien der Leo-Gesellschaft 4, edited by Albert Ehrhard and Franz M. Schindler (Vienna: Verlag von Mayer & Co., 1902), 54.

Migne derived the PG 6 (Catena of Eusebius) text from the 1617 edition of Joannes Meursius (Johannes van Meurs), and emended it through the use of the manuscript Misc. Gr. 36 of the Bodleian Library. Migne derived the PG 87 (Catena of Procopius) text from Angelo Mai, *Classicorum auctorum e Vaticanis codicibus editorum*, Volume 9 (Rome: Typis Collegii Urbani, 1837), 257–430, and emended it through the use of the manuscript Brussels 30B. In addition to Migne’s editions, I have used two later editions with very useful notes: Johann Karl Th. Otto, ed., *Corpus Apologetarum Christianorum Saeculi Secundi*, Volume 8: *Theophilus Antiochenus* (Jena: Frider. Mauke, 1861), 327–328; and Marcel Richard, “Les fragments exégétiques de Théophile d’Alexandrie et de Théophile d’Antioch,” *Revue Biblique* 47 (1938): 392, 396–397. Following Richard, “Les fragments exégétiques de Théophile,” 392, I have supplied <τὸ κυριακόν> from the Catena of Procopius.

birth to Obed, from whom Jesse was descended. Accordingly, the “litter” is the <Lord’s> body. “He made a litter” (Song 3:9). The word “made” applies in common [that is, to both “body” and “litter”]. It is as if it meant, “And the whole litter is love” (see Song 3:10.5), in line with, “And the greatest of these is love” (1Cor 13:13). “Litter” refers to souls who bear God. “From trees of Lebanon” (Song 3:9). For we were once the wood of the Adversary.<sup>28</sup>

This interpretation of Song of Songs 3:9 is clearly allegorical on several levels.<sup>29</sup> If it is correctly attributed to Theophilus of Antioch, it shows multi-level interpretation of Song of Songs at work well before Origen. Unfortunately, there is some question whether the attribution, “of Theophilus,” refers to the second-century Theophilus of Antioch, the fourth-century Theophilus of Alexandria, or some other Theophilus.<sup>30</sup>

Hippolytus of Rome (martyred in about 236) wrote the first commentary on the Song of Songs that has survived.<sup>31</sup> This commentary, written in Greek, treats the Song of

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<sup>28</sup>Gregory of Nyssa explains this last point in more detail in his *Commentary on Song of Songs*. In scripture, he says, Lebanon often represents a force hostile to God, as in Psalm 29:5. Mount Lebanon is “the primary root of evil.” Text in Hermann Langenbeck, ed., *Gregorii Nysseni in Canticum Canticorum*, Gregorii Nysseni Opera, edited by Werner Jaeger, Volume 6 (Leiden: E. J. Brill, 1960), 209; translation in Casimir McCambley, ed. and trans., *Saint Gregory of Nyssa: Commentary on the Song of Songs*, preface by Panagiotes Chrestou, The Archbishop Iakovos Library of Ecclesiastical and Historical Sources 12 (Brookline, Massachusetts: Hellenic College Press, 1987), 144.

<sup>29</sup>There are at least three levels, and the first is historical-allegorical. The “litter” is first Jesus’s body “made” from the Gentile Ruth, then love, and finally God-bearing souls made from the former material of Satan. See Migne, PG 6.1604A, n. 69; Richard, “Les fragments exégétiques de Théophile,” 396–397.

<sup>30</sup>“Les fragments exégétiques de Théophile,” 397, argues that its complex, multi-level interpretation is more appropriate to a fourth-century author. Of twenty-two excerpts attributed to “Theophilus” in catenæ, Richard attributes two to the Antiochene, seventeen to the Alexandrian, and leaves the question undecided regarding three (including this commentary on Song of Songs).

<sup>31</sup>Emanuel Tov, “The Unpublished Qumran Texts from Caves 4 and 11,” *Biblical Archaeologist* 55 (June 1992): 97, lists 4Q240, “Commentary on Canticles?” as one of the unpublished texts of Qumrân. Stephen A. Reed, *The Dead Sea Scrolls Catalogue: Documents, Photographs and Museum Inventory Numbers*, revised and edited by Marilyn J. Lundberg, with the collaboration of Michael B. Phelps, SBL Resources for Biblical Study 32 (Atlanta, Georgia: Scholars Press, 1994), 85, tentatively identifies its Museum Inventory Number as 304 and its photograph as PAM 43.400. This photograph is included in Emanuel Tov, ed., *The Dead Sea Scrolls on Microfiche: A Comprehensive Facsimile Edition of Texts from the Judean Desert* (Leiden, New York, Cologne: E. J. Brill, 1993). 4Q240 is apparently the second fragment from the right on the top line of PAM 43.400. It would be of extraordinary interest to see a *peshet* of Song of Songs, but this small scrap, if it represents Song of Songs at all (the closest match is Song of Songs 3:3–4), may be simply another divergent text (like 6Q6 Cant, 4Q106 Cant<sup>a</sup>, 4Q107 Cant<sup>c</sup>, and 4Q108 Cant<sup>c</sup>).

Songs as a figurative account of Christ and the church and interprets some verses in terms of Christ and the soul.

The Christian commentator who has most profoundly influenced later Christian commentaries on the Song of Songs is Origen (185–253 C.E.). In general, Origen has played a significant role in the development of exegetical theory and practice in Christianity. He was a major influence on later Christian interpreters and theologians, including those who rejected him. In his youth, Origen wrote a “small volume” on the Song of Songs, of which only a paragraph survives.<sup>32</sup> Around the year 240, Origen began composing a commentary in ten books on the Song of Songs, and later he wrote a series of homilies based on the commentary. Only a few fragments of these writings survive in the original Greek. We are dependent primarily on two translations into Latin: Jerome translated the first two homilies about 383,<sup>33</sup> and Rufinus translated the first three books of the commentary about 410.<sup>34</sup>

Origen’s commentary provides a running “bodily” interpretation of the Song as a wedding song in the form of a drama. It also provides one or two levels of “spiritual” interpretation for each verse: one in terms of Christ and the church and one in terms of Christ and the soul. These two “spiritual” interpretations influenced many centuries of

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<sup>32</sup>The fragment is preserved in the *Philocalia*, an anthology of Origen’s writings made by Gregory of Nazianzus. It discusses the identity of speakers in scripture. For the text and discussion, see Marguerite Harl, ed., *Origen: Philocalie, 1–20 sur les écritures*, Sources Chrétiennes 302 (Paris: Les Éditions du Cerf, 1983), 326–334.

<sup>33</sup>For the text, see W. A. Baehrens, ed., *Origenes Werke*, Volume 8: *Homilien zu Samuel I, zum Hohelied und zu den Propheten; Kommentar zum Hohelied*, Die griechischen christlichen Schriftsteller der ersten drei Jahrhunderte 33 (Leipzig: J. C. Hinrichs’sche Buchhandlung, 1925), 26–60; and Olivier Rousseau, ed., *Origène: Homélies sur le Cantique des cantiques*, Sources Chrétiennes 37 (Paris: Les Éditions du Cerf, 1953). For an English translation, see R. P. Lawson, ed., *Origen: The Song of Songs, Commentary and Homilies*, Ancient Christian Writers, edited by Johannes Quasten and Joseph C. Plumpe, vol. 26 (Westminster, Maryland: The Newman Press, 1957).

<sup>34</sup>For the text, see Baehrens, *Origenes Werke*, Vol. 8, 61–241; and Luc Brésard and Henri Crouzel, ed., *Origène: Commentaire sur le Cantique des cantiques*, with the collaboration of Marcel Borret, Sources Chrétiennes 375–376 (Paris: Les Éditions du Cerf, 1991–1992). For an English translation, see Lawson, *Origen*.

Christian interpretation. Jerome's evaluation was that Origen surpassed all other commentators but in his Commentary on the Song of Songs Origen surpassed himself.<sup>35</sup> As "the first great work of Christian mysticism,"<sup>36</sup> Origen's commentary and homilies were the basis for a prodigious number of writings on the Song of Songs in Eastern and Western Christendom: hundreds of works were based on the Song of Songs. Origen's commentary has justly received a significant amount of scholarly attention. Modern scholars are doing fascinating research on the complex history of commenting on the Song of Songs from Origen on.<sup>37</sup>

The interconnections between Jewish writers, Hippolytus, and Origen are still far from clear. We know that Origen heard Hippolytus when he visited Rome in 212. To what extent was Origen's interpretation of the Song of Songs influenced by Hippolytus?<sup>38</sup> There is clear evidence that Origen knew some rabbinic traditions about Song of Songs,<sup>39</sup> and there is some evidence that Origen and the rabbis of Caesarea conversed and disputed regarding the meaning of Song of Songs.<sup>40</sup> These interconnections all invite further research.

The lack of original sources poses a constant problem for understanding the Song of Songs in the first three centuries of our era. Almost all of these materials are preserved

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<sup>35</sup>Jerome's "Preface to Damasus," in his translation. Baehrens, *Origenes Werke*, Vol. 8, 26; Rousseau, *Origène*, 58; Lawson, *Origen*, 265.

<sup>36</sup>Lawson, *Origen*, 6.

<sup>37</sup>Notably, Matter, *The Voice of My Beloved*. See Elizabeth A. Clark, "The Uses of the Song of Songs: Origen and the Later Latin Fathers," in *Ascetic Piety and Women's Faith: Essays on Late Ancient Christianity* (Lewiston, NY: Edwin Mellen Press, 1986), 386–427.

<sup>38</sup>Anne-Marie Pelletier in her *Lectures du Cantique des Cantiques: De l'enigme du sens aux figures du lecteur*, *Analecta Biblica* 121 (Rome: Editrice Pontificio Istituto Biblico, 1989).

<sup>39</sup>James L. Kugel, "Is There but One Song?" *Biblica* 63 (1982): 329–350.

<sup>40</sup>Nicholas R. M. de Lange, *Origen and the Jews: Studies in Jewish-Christian Relations in Third-Century Palestine*, University of Cambridge Oriental Publications, number 25 (Cambridge: Cambridge University Press, 1976); Reuven Kimelman, "Rabbi Yohhnanan and Origen on the Song of Songs: A Third-Century Jewish-Christian Disputation," *Harvard Theological Review* 73 (1980): 567–595; Urbach, "Homiletical Interpretations," 247–275.

only in later materials, in rabbinic collections or patristic catenæ.<sup>41</sup> The comments of Tannaitic and early Amoraic interpreters are preserved in *Mishnah*, *Tosephta*, *Mekhilta of Rabbi Ishmael*, *Talmud*, and in several collections of midrashic materials that focus on the Song of Songs.<sup>42</sup> As noted above, the citation of Song of Songs attributed to Theophilus is preserved in the sixth-century *Catena of Procopius* and in the fifth-century catena attributed to Eusebius. Melito of Sardis's mention of Song of Songs is excerpted in Eusebius's *Church History*. Hippolytus's *Commentary* survives in Greek only in summary

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<sup>41</sup> Regarding the five main traditions of catenæ for Song of Songs, see Faulhaber, *Hohelied-Proverbien- und Prediger-Catenen*.

<sup>42</sup> There are several midrashic collections based on the Song of Songs. The most famous is *Midrash HHazita*, also known as *Midrash Rabbah*, or *Midrash Rabbati*. שמשון דונסקי [Shimshon Dunski], מדרש רבה שיר השירים: מדרש חזית, [Midrash Rabbah Shir ha-Shirim: Midrash HHazita]. Jerusalem and Tel Aviv: Devir, 1980.

The second most common is *Agadath Shir ha-Shirim*, also known as *Midrash Shir ha-Shirim Zuta*. Solomon Schechter, "Agadath Shir ha-Shirim," *Jewish Quarterly Review* 6 (1894): 672–697; 7 (1895): 145–163; Solomon Schechter, "Corrections and Notes to Agadath Shir Hashirim," *Jewish Quarterly Review* 7 (1895): 729–754; 8 (1896): 289–320; Solomon Buber, *Midrasch Suta* [מדרש זוטא] [על שיר השירים רות איכה וקהלת] (Berlin: M'Kize Nirdamim, 1894); Zvi Meir Rabbinovitz, "פרקי שיר השירים זוטא," in *Ginzé Midrashim* (Tel Aviv: Tel Aviv University, 1976), 250–295.

If we are to believe Gershom Scholem and Saul Lieberman, *Shi'ur Qomah* derives from a tannaitic midrash of SS 5:10 ff. Martin Cohen and others disagree. The critical edition is Martin Samuel Cohen, *The Shi'ur Qomah: Texts and Recensions*. (Tübingen: J.C.B. Mohr, Paul Siebeck, 1985). See also Scholem, *Jewish Gnosticism, Merkabah Mysticism and Talmudic Tradition*, 38–41; Lieberman, "Mishnat Shir Ha-Shirim," 118–126; and Martin Samuel Cohen, *The Shi'ur Qomah: Liturgy and Theurgy in Pre-Kabbalistic Jewish Mysticism* (Lanham, New York, London: University Press of America, 1983).

We have *Midrash Shir ha-Shirim*. Eliezer Halevi Grünhut and Joseph Chaim Wertheimer, editors, *Midrash Shir ha-Shirim*, first edition by Eliezer Halevi Grünhut (Jerusalem, 1897); second edition by Joseph Chaim Wertheimer (Jerusalem: Ktav Yad va-Sefer Institute, 1981).

We also have a Yemenite Midrash, published in M. Friedländer, "תחלת פירוש שיר," in *Festschrift zum achtzigsten Geburtstage Moritz Steinschneider's* (Leipzig: Otto Harrassowitz, 1896).

We also have genizah fragments of two other *midrashim*, published respectively in Jacob Mann, "Some Additional Letters from Solomon B. Yehudah, Gaon of Palestine (about 1025–1051)," in *Texts and Studies: In Jewish History and Literature*, by Jacob Mann, Volume I, The Abraham and Hannah Oppenheim Memorial Publications 1 (Cincinnati, Ohio: Hebrew Union College Press, 1931), 322, n. 47a; and Jacob Mann, "A Leaf from a New Midrash to Canticles," in "Some Midrashic Genizah Fragments," *Hebrew Union College Annual* 14 (1939): 333–337.

There are apparently others. See Urbach, "Homiletical Interpretations," 247, n. 1; 250, n. 9.

fragments preserved in a much later work.<sup>43</sup> The complete text survives only in a Georgian translation of an Armenian translation of the original Greek.<sup>44</sup> Origen's comments exist in Greek only as summary fragments in the *catenæ*.<sup>45</sup> Rufinus translated only the first part of Origen's *Commentary* into Latin, liberally adding his own thoughts in the process. Jerome translated Origen into more accurate Latin, but only for the first two *Homilies*. The problems involved in using these later sources are many and often impossible to control: translators add their own material without notice, epitomizers epitomize to the point of incomprehensibility, citations are forced into a new form for new purposes, citations are made with no concern for their context, quotations are attributed to more famous people, citations are invented pseudonymously, and, perhaps worst of all, vast amounts of material are simply not preserved at all.

### **C. The Hebrew Text and the Early Translations**

The easiest traditions to control are the translations of Song of Songs, but even they are problematic. Old Greek Song of Songs survives in its entirety with many witnesses. In contrast, we have only fragments of the translations of Aquila, Symmachus, Theodotion, and Quinta. We have these fragments thanks to Origen's use of them in his Hexapla.<sup>46</sup> Unfortunately, Origen or his successors were very selective in what they chose to preserve from these translations.<sup>47</sup>

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<sup>43</sup>Published by Marcel Richard, "Une paraphrase grecque résumée du commentaire d'Hippolyte sur le Cantique des Cantiques," *Le Muséon* 77 (1964): 137–154.

<sup>44</sup>Gérard Garitte has provided a Latin translation in *Beati Hippolyti Sermo, Interpretatio Cantici Canticorum*, Corpus Scriptorum Christianorum Orientalium, vol. 264 (Lovanii: E. Peeters, 1965).

<sup>45</sup>The fragments are preserved in the *Catena* of Procopius and in other *catenæ*. See *Origenes Werke*, Vol. 8, xxviii; and above, note 34.

<sup>46</sup>For Song of Songs as for most books, these fragments from Origen's text-critical labors are preserved only in quotations by church writers and in Syriac translation in the Syro-Hexaplar. The extant fragments have been collected in Frederick Field, *Origenis Hexaplorum Quæ Supersunt: Veterum Interpretum Græcorum in Totum Vetus Testamentum Fragmenta*, volume 2 (Oxford: The Clarendon Press, 1875). Since Field, more fragments have been discovered. The Hexapla Working

The Old Greek text of Song of Songs was not static. At various points, scholars or scribes revised the text, sometimes with a view to the Hebrew text known to them. Origen is the notable example. By comparing the Old Greek text to the Hebrew available to him and to the other Greek translations at his disposal, he revised the Old Greek text and used critical signs to mark his revisions.

The Hebrew text itself was a moving target. We can enumerate about eight forms of the Hebrew text that are distinguishable from the Masoretic Text of Song of Songs. The Dead Sea Scroll fragments preserve a text (or texts) with frequent variations from the Masoretic Text.<sup>48</sup> The original Old Greek represents another text, in many ways much closer to the Masoretic Text. The Aquila text represents one even closer but not yet identical to the Masoretic Text: it occasionally differs in vocalization, in consonants, in word division, and in quantity.<sup>49</sup> Theodotion's text appears to have differed in quantity from the Masoretic Text at 4:6, and Symmachus's differed in quantity at 7:14. Origen's

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Group is currently involved in a massive project to enter all of the known fragments into an electronic database. See the collection of papers by the Hexapla Working Group: Alison Salveson, ed., *Origen's Hexapla and Fragments*, (Tübingen: Georg Siebeck, forthcoming). I am editing the Song of Songs fragments for this project.

<sup>47</sup>For example, there was a tendency to preserve readings that explained obscure words or supported an allegorical interpretation. See Jay Treat, "Aquila, Field, and the Song of Songs," in Salveson, *Origen's Hexapla and Fragments*.

<sup>48</sup>The caves of Qumrân yielded four fragments of Song of Songs in Hebrew: 6Q6 Cant, 4Q106 Cant<sup>a</sup>, 4Q107 Cant<sup>b</sup>, and 4Q109 Cant<sup>c</sup>. The first seven lines of 6Q6 Cant contain Cant 1:1–7a (with lacunæ). Line 4 omits the word נְנִי־לֵה, and lines 5 and 6 are longer than the Masoretic Text. In addition, variant readings are clearly visible for several words. The other fragments vary even further from the MT. 6Q6 Cant has been published by M. Baillet, "6. Cantique des Cantiques," in *Discoveries in the Judaean Desert of Jordan III, Les 'Petites Grottes' de Qumrân: Textes*, by M. Baillet, J. T. Milik, and Roland de Vaux (Oxford: Clarendon Press, 1962), 112–114 and plate XXIII. The fragments of 4QCant have not yet been published, but photographs are available in Tov, *The Dead Sea Scrolls on Microfiche*, as follows (see also Reed, *The Dead Sea Scrolls Catalogue*, 61):

4Q106 Cant <sup>a</sup>	Museum Inventory Number 1118	Final Photograph: PAM 43.097
4Q107 Cant <sup>b</sup>	Museum Inventory Number 1119	Final Photograph: PAM 43.093
4Q108 Cant <sup>c</sup>	Museum Inventory Number 1118	Final Photograph: PAM 43.097

The texts of Song of Songs found in these fragments deviate ever further from the MT. See also note 31 above regarding 4Q240.

<sup>49</sup>Aquila differs most notably in quantity at 8:4. For details, see Treat, "Aquila, Field, and the Song of Songs."

text represents another, still closer to the Masoretic Text.<sup>50</sup> The Hebrew lying behind Jerome's Vulgate is, perhaps predictably, the closest of the versional *Vorlagen* to the Masoretic Text. The Old Greek text represented by Philo of Carpasia in 7:1 may suggest the influence of yet another variation of the Masoretic Text.<sup>51</sup> Even the vocalized Masoretic text of Song of Songs continued to vary in small details over the next several centuries.<sup>52</sup>

It is likely that the Old Greek was the basis for the "younger" translations (Aquila, Symmachus, Theodotion, and Quinta), but the evidence for this assertion is sketchy.<sup>53</sup> Usually, only a word or phrase is preserved at a time. The extant fragments of Aquila for Song of Songs amount to less than 17% of the complete text, and most of these are isolated words or phrases.<sup>54</sup> The amounts preserved of Symmachus and Theodotion would be similar. Very little of Quinta is preserved for Song of Songs.<sup>55</sup> There are no

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<sup>50</sup> See section "B. Pluses and Minuses, Obeli and Asterisks," in Chapter 2.

<sup>51</sup> See "Note Regarding 7:1," in Chapter 1.

<sup>52</sup> According to the London Polyglot of 1657, the Ben Asher text tradition of Song of Songs varies slightly from the Ben Naftali tradition in four particulars. In 3:11, שְׁעֵטְרָה-לֵי appears in the Ben Naftali text without a daghesh. In the same verse, the Ben Naftali tradition points אֶנְהָגָה differently, and in 8:2, it points וְרִאֲיוֹנָה differently. In 8:6, where the Ben Asher text has one word, שְׁלֵהבַת־יָה, the Ben Naftali text gives two separate words, יָה שְׁלֵהבַת. *Biblia Sacra Polyglotta: Complectentia Textus Originales, Hebraicum, cum Pentateucho Samaritano, Chaldaicum, Græcum, Versionumque Antiquarum...* Vol. 6 (London: Thomas Roycroft, 1657), one of many pages numbered 13. For manuscript variants, see the critical apparatus in K. Elliger and W. Rudolph, ed., *Biblia Hebraica Stuttgartensia*, second edition revised by W. Rudolph and H. P. Rüger (Stuttgart: Deutsche Bibelgesellschaft, 1983).

<sup>53</sup> There is also a fourteenth- or fifteenth-century Jewish translation of the Song of Songs into atticizing Greek. Because of its lateness, it does not come into consideration here. We have its entire text of Song of Songs and other biblical books in Codex Marciana Gr. vii, Venice, published in Oscar von Gebhardt, ed., *Graecus Venetus: Pentateuchi, Proverbiorum, Ruth, Cantici, Ecclesiastae, Threnorum, Danielis versio graeco...* Preface by Franz Delitzsch (Leipzig: F. A. Brockhaus, 1875), 480–487. According to the Gebhart, the translator used the Masoretic Text and occasionally consulted the previous Greek translations. For discussion, see Swete, *Introduction*, 56–58.

<sup>54</sup> The limited evidence for Aquila's translation of the Song of Songs gives the impression that Aquila used the existing OG translation of Song of Songs as the basis for his translation. Treat, "Aquila, Field, and the Song of Songs."

<sup>55</sup> Origen may have found this translation in Epirus or near Jericho. Jerome's Prologue to Damasus, which prefaces his translation of two of Origen's homilies on the Song of Songs, says that Origen found a "fifth edition" of the Song of Songs on the coast of Actium. Baehrens, *Origenes Werke*, Vol. 8, 26. Lawson, *Origen*, 265. Epiphanius of Salamis, in *On Weights and Measures*, 18 (PG 43.268, cited by Lawson, *Origen*, 360, n. 3.), says Origen found Quinta in jars near Jericho and



indications in the extant manuscripts of Song of Songs that a separate *καί γε* recension was made of the original Old Greek Song.<sup>56</sup>

Various forms of the Old Greek translation of Song of Songs were translated into a variety of other languages. A few of the “daughter translations” of the Old Greek deserve mention here. An Old Greek text was translated into Latin in the second century. Forms of this Old Latin text were used for centuries in Latin Europe and Africa, even after the Vulgate appeared. Jerome made two recensions of the Old Latin, the first recension (in 387) according to the hexaplaric text of Origen, and a second, more thorough recension according to the Hebrew, the Vulgate (in 398).<sup>57</sup> A pre-Jerome Old Latin and Jerome’s Hexaplaric Emendation of it can both be reconstructed to an amazing extent. Both are particularly important witnesses for the state of the Old Greek text before and after Origen.

The Old Greek was also translated into Fayyumic Coptic in an early period. Our earliest non-Hebrew manuscript of the Song of Songs is Hamburger Papyrus bilinguis 1, a copy of this translation made about 300 C.E.<sup>58</sup> In 616–617, Origen’s hexaplaric text was rendered into a literal Syriac translation, known as the Syro-Hexaplar.<sup>59</sup> The Syro-

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that Sexta was discovered in jars at Nicopolis. Two of several towns named Nicopolis and Actium are located on the coast of Epirus, just across the narrow mouth of the Sinus Ambracicus from one another. In his *Ecclesiastical History*, 6.16.2, Eusebius says that, in addition to the usual four translations, Origen found three translations, one of them at Nicopolis, one at Jericho, and one in an unspecified location. See the map on p. 515, below.

<sup>56</sup>See section “C. Relation to Barthélemy’s *Καί γε* Group,” in Chapter 2 below.

<sup>57</sup>Eva Schulz-Flügel, ed., *Vetus Latina: Die Reste der altlateinischen Bibel*, Volume 10/3, *Canticum Canticorum*, Fascicle 1, Transmission (Freiburg: Verlag Herder, 1992), 12, treats both the Hexaplaric Emendation and the Vulgate as determined reworkings of an Old Latin base.

<sup>58</sup>Published by Bernd Jørg Diebner and Rodolphe Kasser, ed., *Hamburger Papyrus Bil. 1: Die alttestamentlichen Texte des Papyrus bilinguis 1 der Staats- und Universitätsbibliothek Hamburg*, Coptic texts edited by Angelicus M. Kropp, Bernd Jørg Diebner, and Rodolphe Kasser, Greek texts edited by Christian Voigt (Geneva: Patrick Cramer, 1989). Song of Songs in this manuscript is not biligual; it appears only in Coptic. See below, Chapter 1, Section B, §1.

<sup>59</sup>Published by Antonio Maria Ceriani, ed., *Codex Syro-Hexaplaris Ambrosianus: Photolithographice Editus*, Photolithography by Angelo Della Croce, *Monumenta Sacra et Profana* 7 (Milan: Bibliotheca Ambrosiana, 1874).

Hexaplar is important for preserving Origen's recension, his critical signs, and readings of the "younger translations."

The Old Greek translation is the first interpretation of the Song of Songs of which we have a substantial record. It was a presumably a Jewish translation, even though no citation of it by Jews exists apart from a few allusions and its use in subsequent Jewish translations such as Aquila. Hippolytus and Origen worked from a form of the Old Greek translation. Indeed, all Christians writing on the Song of Songs in Greek used it, and for centuries Christians who spoke other languages would use translations of the Old Greek into their own tongue.

#### **D. Outline of This Study**

Chapter One provides a new critical edition of Old Greek Song of Songs in the format of the Computer Assisted Tools for Septuagint Study (CATSS) Variants Project. It presents new and corrected collations of several manuscripts. The emphasis of the edition on representing the overall transmission history of the text with as much evidence as possible. Because none of the readers of whom we have knowledge had access to a text identical to the original text, it is important to see what variations in the text may have been available to its readers through the centuries.

Chapter Two examines the Old Greek text for its characteristics. It finds that the translation appears to have been a relatively serious attempt to represent each element in its Hebrew *Vorlage* by a corresponding formal equivalent in Greek. There are no indications that its translator interpreted the text allegorically, but its consistent formal equivalence with the Hebrew resulted in a Greek text that was just as multivalent as the Hebrew — open to allegorical interpretation on a wide variety of levels. It was the work of a Jewish translator of modest skill, working about the beginning of the common era. Some of its scribes provided aids for the use of readers: divisions of sense-units and rubrics (headings in red

ink) to identify changes in speaker. For example, Codex Sinaiticus, a fourth-century Old Greek manuscript, uses rubrics to indicate speakers such as “The Bride” or “The Groom’s Companions.”

Chapter Three examines the rubrics in Old Greek manuscripts, and discovers that they have no known precedent in late antique manuscripts of drama and dialogue. Instead, the rubrics appear to have been a new genre of interpretive material. The rubrics lead the implied reader to read the Song as a dramatic narrative in which the same speakers appear again and again and carry on a dialogue. Although “para-textual,” the rubrics strongly influence the reception of the text by its reader. For the most part, the Greek rubrics focus on the narrative level of the text, without specifying an allegorical interpretation. (In contrast, most of the Latin rubrics focus on specifying an allegorical interpretation). The restraint of the Greek rubrics with regard to allegory means that they leave the text open to many interpretations, at the same time that they guide the reader toward a very particular understanding of the narrative. Like other allegorical interpretations of Song of Songs, the rubrics both theologize the eroticism and eroticize the theology.

Chapter Four examines the rubrics of the Codex Sinaiticus in more detail. These rubrics bear a literary relationship with rubrics in several later Latin manuscripts. Their use in both Greek and Latin is examined. Redaction criticism is used to speculate about their development from a hypothetical Greek predecessor. Examination of this rubric tradition suggests the possibility its first creators may have been Greek-speaking Jews, even though the tradition survives only in a later form in Christian manuscripts.

## Chapter 1

### The Old Greek Text of the Song of Songs

#### **A. Introduction**

The earliest surviving interpretation of the Song of Songs as a whole is the Old Greek (OG) translation of the Hebrew text. In comparison to biblical books like Daniel, the OG textual situation for Song of Songs is relatively simple. There appears to have been only one OG translation of the Song. Its text-form served as the basis for all later OG manuscripts, which in turn provide the bases for the Latin<sup>1</sup> and Coptic translations, and for the “younger” Greek translations: Aquila, Symmachus, Theodotion, and Quinta. The OG translation is relatively “literal,” in the sense that it generally attempts to represent each part of its Hebrew *Vorlage* with a formal equivalent in Greek.<sup>2</sup> As the Hebrew text changed,<sup>3</sup> various revisers, notably Origen himself, felt compelled to “correct” the OG text to correspond more closely to the particular Hebrew texts they knew.

In 1823, James Parsons produced a critical edition of the Song of Songs as part of the monumental edition of the OG begun by Robert Holmes.<sup>4</sup> For its main text, the Holmes-Parsons edition (HP) adopted the text of the Sixtine edition. The Sixtine text itself was based on Codex Vaticanus (B). Against the Sixtine text, Parsons collated the variants

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<sup>1</sup>The Old Latin text-form in turn served as the basis for all later Latin texts, including Jerome’s Hexaplaric Recension and his more thoroughgoing revision known as the Vulgate. So Schulz-Flügel, *Vetus Latina*, 12–13.

<sup>2</sup>See Section “A. Consistent Formal Equivalence with the Hebrew (‘Literalness’) in Chapter 2, below.

<sup>3</sup>That the forms of the Hebrew text varied during Antiquity is documented by the variations from the Masoretic Text that we find in Origen’s asterisks and obeli. For details, see section “B. Pluses and Minuses, Obeli and Asterisks,” in Chapter 2. Other variations in Hebrew are represented by Qumrân fragments, Aquila, Symmachus, Theodotion, Jerome, Philo of Carpasia. For additional details, see above, pp. 14–15.

<sup>4</sup>Robert Holmes and James Parsons, ed., *Vetus Testamentum Græcum cum Variis Lectionibus*, Tomus Tertius (Oxford: The Clarendon Press, 1823).

evidenced in the two uncial codices Codex Alexandrinus (A) and Codex Venetus (V),<sup>5</sup> in fifteen minuscule manuscripts,<sup>6</sup> and in citations by seven church writers.<sup>7</sup> In addition to the text of the Sixtine edition, Holmes-Parsons included variants from other major editions: the Complutensian Polyglot (1517), the Aldine edition (1518 or 1519), Grabe's edition of Codex Alexandrinus (1707–1720), and the Catena of Nicephorus (1772–1773).

Since 1823, every edition of the Old Greek Song of Songs (Tischendorf,<sup>8</sup> Swete,<sup>9</sup> and Rahlfs<sup>10</sup>) has been a manual edition, focusing on the principal codices. The Larger Cambridge Edition, edited by Brooke and McLean, did not include the Song of Songs.<sup>11</sup> The eleventh volume of the Göttingen Septuagint will contain the Song of Songs, and collations have been made for this purpose;<sup>12</sup> but this volume has no editor now that Joseph Ziegler has died.<sup>13</sup> In the interim, the present chapter presents an updated critical edition, based largely on that of Holmes-Parsons.

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<sup>5</sup>Holmes-Parsons mistakenly numbered Codex Venetus as if it were a minuscule manuscript.

<sup>6</sup>Holmes-Parsons lists the manuscripts it used on unnumbered pages at the very end of vol. 5 (the first and second page of Folio 4Y). Using today's sigla, they are: B, A, V, 68, 106, 147, 155, 157, 159, 161, 248, 252, 253, 254, 296, 297, 300, 311, 487. In chapter one only, HP also used 125 and 311. See our list in section B, pp. 26–34 below.

<sup>7</sup>Origen (Delarue's edition), Athanasius (Montfaucon's edition of 1777), Basil the Great (Parisian edition of 1721), John Chrysostom (Montfaucon's edition), Isidore of Pelusium (Parisian edition of 1638), Cyril of Alexandria (Aubertus's edition of 1638), and Theodoret (J. L. Schulze's edition of 1769).

<sup>8</sup>Constantinus Tischendorf, ed., 'Η Παλαιὰ Διαθήκη κατὰ τοὺς Ο': *Vetus Testamentum Græce iuxta LXX Interpretes*, volume 2 (Leipzig: F. A. Brockhaus, 3rd ed. 1860, 6th ed. 1880, 7th ed. 1887).

<sup>9</sup>Henry Barclay Swete, ed., *The Old Testament in Greek According to the Septuagint*, volume 2 (Cambridge: Cambridge University Press, 1st ed. 1891, 2nd ed. 1896, 3rd ed. 1907, reprinted 1922).

<sup>10</sup>Alfred Rahlfs, ed., *Septuaginta: Id est Vetus Testamentum græce iuxta LXX interpretes*, Ninth edition, two volumes (Stuttgart: Württembergische Bibelanstalt, 1971); one-volume edition (1979).

<sup>11</sup>Alan England Brooke, Norman McLean, and Henry St. John Thackeray, ed., *The Old Testament in Greek...*, in 9 parts (Cambridge: The University Press, 1906–1940).

<sup>12</sup>In the Foreword to her edition of the Old Latin, Schulz-Flügel acknowledges that she used the Göttingen OG collation, for which she thanks Robert Hanhart.

<sup>13</sup>Private letter from Detlef Fraenkel of the Septuaginta-Unternehmen, Göttingen (September 8, 1993).

The present edition contains all of the information supplied by Holmes-Parsons, and such other manuscript evidence as has been published up to the present.<sup>14</sup> Klostermann has corrected some of the collations in Holmes-Parsons,<sup>15</sup> and I have incorporated these corrections into this edition. To these data I have added the readings of Codex Sinaiticus (S) and Codex Ephraemi (C), both of which Tischendoff published after Holmes-Parsons. I have checked the readings of Codex Alexandrinus (A) and Codex Sinaiticus (S) from published photographic plates and have corrected the collation of Codex Venetus (V). To this material, I have added the evidence of as many of the more recently discovered OG manuscripts as possible: the readings of the Palau Ribes papyrus (PPal), the Bodleian papyrus (924), the London papyrus (952), the Berlin parchment (PBer), and the Damascus palimpsest (PDam). In addition, I have included readings from the Fayyumic Coptic Hamburg papyrus (PHam), the earliest extant non-Hebrew manuscript for the Song of Songs.

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<sup>14</sup>Rahlfs's index lists more than a hundred minuscule Greek manuscripts that could be used to create a truly comprehensive edition of OG Song. In addition to those included in HP, Rahlfs lists these fifty-one manuscripts: 46, 122, 130 (?), 149, 260, 261, 315, 326, 327, 330, 331, 336, 339, 359, 382, 411, 423, 425, 436, 437, 442, 443, 462, 464, 471, 485, 507, 534, 542, 543, 545, 547, 548, 549, 563, 571, 575, 600, 601, 602, 609, 613, 631, 637, 698, 706, 728, 752, 754, 755, and 769. The following fifty-nine Greek manuscripts contain the text of Song with catenæ: 139, 261, 297, 348, 352, 353, 354, 360, 361, 378, 389, 390, 415, 436, 437, 439, 447, 463, 464, 465, 482, 484, 485, 486, 494, 499, 502, 503, 504, 540, 555, 560, 561, 562, 571, 572, 580, 632, 636, 645, 650, 666, 675, 676, 678, 688, 701, 704, 712, 721, 727, 732, 733, 734, 756, 757, 758, and 760. Rahlfs also lists many more manuscripts that contain commentaries on Song. Alfred Rahlfs, *Verzeichnis der griechischen Handschriften des Alten Testaments*, Mitteilungen des Septuaginta-Unternehmens der Königlichen Gesellschaft der Wissenschaften zu Göttingen, Band 2 (Berlin: Weidmannsche Buchhandlung, 1914).

Presumably, still more manuscripts have come to light since Rahlfs compiled his index. The task of collating such a vast number of manuscripts is daunting.

<sup>15</sup>Because the collation of manuscript 253 for Holmes-Parsons was faulty, Klostermann recollated this manuscript. He also provided corrections for 159 and 161. Erich Klostermann, *Analecta zur Septuaginta, Hexapla und Patristik* (Leipzig: A. Deichert'sche Verlagsbuchhandlung, 1895), 18–19, 24.

The editions of Swete and Rahlfs<sup>16</sup> have been consulted. Their texts have been incorporated into this edition, and their readings have been given appropriate weight in evaluating difficult places in the manuscripts.

At relevant points, the edition includes the testimony of translations made directly from the OG; especially, the Latin, the Coptic, and the Syro-Hexaplar.<sup>17</sup> In the absence of the Beuron edition,<sup>18</sup> I have used DeBruyne's edition of Old Latin<sup>19</sup> and Vacarri's edition of Jerome's hexaplaric revision.<sup>20</sup>

I have been able to use excellent critical editions for several church writers, such as Origen and Gregory of Nyssa. When no better edition exists for a church writer (such as Philo of Carpasia or the Catena of Procopius), I have used the editions in Migne's *Patrologia Græca*.

The format used for the critical apparatus is that of the CATSS (Computer Assisted Tools for Septuagint Studies) Variants Project at the University of Pennsylvania.<sup>21</sup> The

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<sup>16</sup>I have used the electronic version of Rahlfs, *Septuaginta* (ninth edition) in the preparation of this edition. This computer form was prepared by the TLG (Thesaurus Linguae Græcæ) project, directed by Ted Brunner at the University of California, Irvine, with further verification and adaptation (in process) by the CATSS (Computer Assisted Tools for Septuagint Studies) project at the University of Pennsylvania.

The Rahlfs text contains a typographical error: εὐθύθητα in 7:10.2 should be εὐθύτητα. See also "Note Regarding 1:4" in regard to accentuation in Rahlfs. In addition, the TLG version of Rahlfs and electronic versions dependent on it have a comma instead of a period as the last punctuation mark in 5:1.

<sup>17</sup>See the appropriate places in Section B, below, for descriptions and details of publication.

<sup>18</sup>The first, introductory fascicle of the Beuron critical edition of Old Latin translations of Canticles has appeared: Schulz-Flügel, *Vetus Latina*, Fascicle 1, Transmission. We look forward to the remaining fascicles.

<sup>19</sup>Donatien De Bruyne, "Les Anciennes versions latines du Cantique des cantiques," *Revue Bénédictine* 38 (1926): 97–122.

<sup>20</sup>Albertus Vaccari, *Cantici canticorum Vetus Latina translatio a S. Hieronymo ad Græcum textum hexapla rem emendata* (Rome: Edizioni di Storia e Letteratura, 1959).

<sup>21</sup>The goal of the CATSS Variants Project is to create and maintain an electronic database in which every known variant of the Greek Jewish Scriptures has been recorded. Because the database is electronic, it can easily be updated and corrected as new or better information appears. For a description of the project and the format of the text, see John R. Abercrombie, William Adler, Robert A. Kraft, and Emanuel Tov, *Computer Assisted Tools for Septuagint Studies (CATSS): Volume 1, Ruth, Septuagint and Cognate Studies 20* (Atlanta: Scholars Press, 1986).

basic feature of the CATSS approach is to treat each word (and its supporting witnesses) on a separate line. The edition exists in electronic form, soon to be supplied with SGML tagging and available under the auspices of the CATSS Variants Project.

The following procedures guided the creation of this edition's critical apparatus.

1. Text in the critical apparatus is treated as it normally is in a CATSS edition. Each word appears on its own line. Punctuation marks, rubrics, stichi, and paragraphi are all treated as if additions to the text. 2. I have recorded all possible witnesses for variants. Where an ancient manuscript differs from the others, I explicitly cite 952 PPal PBer PDam 924 BSACV 147 Hippol Orgn (CatP) GregN PhiloC directly from my reading of the sources. Wherever the apparatus indicates the existence of these or other witnesses, the reader may infer that they do not disagree with our main text, even if they are not explicitly mentioned.<sup>22</sup> Where it seems helpful to do so, I record in square brackets such witnesses as may be inferred from Holmes-Parsons and its correctors. Other witnesses (citations and translations) are recorded where their testimony seems useful for establishing the text or for correcting misunderstandings in previous editions. 3. Where one modern edition differs from others, I record the readings of Holmes-Parsons, Swete, and Rahlfs explicitly. When no manuscripts are cited in support of editorial differences, the reader may infer that no manuscript variants are known to me. 4. When I demote a word from Holmes-

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<sup>22</sup>One weakness of a traditional critical apparatus, such as that of Holmes-Parsons, is that the editor assumes a particular main text and tends to list only those witnesses that vary from it. The witnesses that explicitly agree with that text are not listed. As a result, if we assume another main text, we can no longer be positive which manuscripts supported the previous text. We can only infer them. For that reason, I have attempted to make this apparatus more explicit than usual.

Another weakness is that editors tend to mark only the first instance of a variant that occurs frequently; e.g., the reading ἀδελφιδούς for ἀδελφιδός in V. As a result, one never knows whether that variant actually occurs in any particular later case. The CATSS Variants system forces an editor to be explicit for each case.



Parsons's main text into a variant reading, I spell out the manuscripts implied in square brackets.<sup>23</sup>

One of the serious failings of the Holmes-Parsons edition is that it did not publish the rubrics that accompany many of the Greek manuscripts of Song of Songs.<sup>24</sup>

Klostermann, who published the rubrics of two manuscripts,<sup>25</sup> pointed out that they could be of great help in distinguishing families of manuscripts.<sup>26</sup> Unfortunately, most of the rubrics remain unpublished and unstudied. For the purposes of the edition in this chapter, the critical apparatus marks the places where published rubrics occur. Because these rubrics deserve detailed study as interpretive devices, I present their contents in a separate chapter.

The Holmes-Parsons edition resolves *nomina sacra* and other abbreviations with no indication to the reader that they have been expanded. I preserve the manuscript forms of *nomina sacra* in those manuscripts I have examined. For the same manuscripts, I have indicated abbreviations by placing parentheses around the expansion; for example, Σαλω`μ(ών) V in Song of Songs 1:1. Compendia (such as κ for και) are treated as just an alternative way of writing the same letters and are not noted.

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<sup>23</sup>This procedure is necessary because Holmes-Parsons does not list the witnesses that support its text. It only lists the witnesses that support variants. One infers that the rest of the manuscripts support the text. See the previous note.

<sup>24</sup>Holmes-Parsons ignored punctuation and divisions in its manuscripts. They also tended to "regularize" the readings of manuscripts. For example, HP replaces *nomina sacra* with full spellings, corrects itacisms, and forces its text to follow strict rules of movable nu. All of these practices obscure the variants of the manuscripts and make it harder to determine the interrelationships of manuscripts. The same may be said of other editions, for example, the editions of Philo of Carpasia or the Catena of Procopius.

<sup>25</sup>The rubrics of HP 161 were published in Klostermann, *Analecta zur Septuaginta*, 39–42. The rubrics of Codex V were published in Klostermann, "Rollenverteilung," 158–162.

<sup>26</sup>Klostermann, *De libri Coheleth*, 4.

Of three major ways to divide the Song of Songs into verses,<sup>27</sup> I have chosen to follow the versification used in Rahlfs, which is almost identical to that in the Masoretic Text. This versification is within one verse of those used by Swete and De Bruyne. Lines within verses are occasionally identified with a number following the verse number and separated from it by a period; for example, 5:2.6 means chapter five, verse two, line six.

## **B. Manuscripts, Abbreviations, and Sigla Used in This Edition**<sup>28</sup>

### **1. Uncial Greek Manuscripts on Papyrus**

952 London: British Museum, London Literary Papyri 2486; and Barcelona: Fundació San Lucas Evangelista, P. Barc. Inv. No. 84.<sup>29</sup>

Description: Fragment of uncial papyrus codex of unknown provenance from beginning of fourth century. Fragment of Song 5:12–6:10 (and Apology of Aristides). No rubrics or stichi.

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<sup>27</sup> We may label them the Hebrew, the Latin, and the mixed systems. There is a simple test to determine which versification system a particular edition uses. Find the verse, “Turn, turn, O Shulamite.” If it is in 7:1, the order is Hebrew. If it is in 6:12, the order is Latin. If it is in 6:13, the order is mixed. The Hebrew order is used in Rahlfs, Swete (in parentheses), the New American Bible, the Jerusalem Bible, and editions of the Masoretic Text. The Latin order is used in Swete, the Jerusalem Bible (in italics), and editions of the Vulgate. The mixed order is used in the KJV, RSV, NRSV, NIV, NEB, REB, and TEV. De Bruyne follows the Hebrew order in chapter 1 and the Latin order for the remaining chapters.

<sup>28</sup> Wherever possible, the sigla are those of Rahlfs, *Verzeichnis*. Dates and other descriptive information for the manuscripts in this edition are taken from editions and facsimiles, or (if there is no edition) from Holmes-Parsons as corrected and supplemented by the following works in order of priority. Eric G. Turner, *The Typology of the Early Codex* (Philadelphia: University of Pennsylvania Press, 1977); Joseph Ziegler, ed., *Septuaginta Vetus Testamentum Graecum Auctoritate Academiae Scientiarum Göttingensis Editum*, Volume 11, 4, *Iob* (Göttingen: Vandenhoeck & Ruprecht, 1982); Joseph van Haelst, *Catalogue des papyrus littéraires juifs et chrétiens*, Papyrologie 1 (Paris: Publications de la Sorbonne, 1976); Rahlfs, *Verzeichnis*; and Henry Barclay Swete, *An Introduction to the Old Testament in Greek*, revised by Richard Ruden Ottley (Cambridge: Cambridge University Press, 1902; reprinted, New York: Ktav Publishing House, Inc., 1968).

<sup>29</sup> P. Lond. Lit. 2486 and P. Barc. 84. H. J. M. Milne, ed., *Catalogue of the Literary Papyri in the British Museum* (Oxford: The University Press, 1927), 176–178; and R. Roca-Puig, “Song of Songs V. 12, 14, 13, VI. 4–5; P. Barc. Inv. No. 84,” *Journal of Theological Studies* N.S. 26 (1975): 89–91.

PPal San Cugat del Vallés: Seminario de Papirología, P. Palau Ribes 225r.<sup>30</sup>

Description: fragment of one page of a papyrus codex. The recto (with horizontal fibres) is a palimpsest.<sup>31</sup> Its upper writing is the text with which we are concerned: a list of short extracts from OG Qoheleth, Song of Songs, and Sirach.<sup>32</sup> This text dates from the last half of the fourth century or the first half of the fifth. The first part of Song of Songs 4:15 is cited. No rubrics or stichi.

924 Oxford: Bodleian Library, Greek bibl. g. 1 (P).<sup>33</sup>

Description: seventh- or eighth-century fragment of uncial papyrus codex from the Fayyum. The fragment is medium brown papyrus, 65 mm wide, 45 mm high. The ink is brown-black ink, faded toward the right on the first side. The first sides has horizontal fibres (irregular towards the right margin), the second side has vertical fibres. The fragment has several small holes and there are stains on the first side. Lines are 8–9 mm apart. The right margin (at least 16 mm) is visible on the first side. The left margin (at least 18 mm) is visible on the second side. There would be about sixteen lines per column, yielding a column about 136 mm high.

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<sup>30</sup>Also known as P. Lit. Palau-Ribes 3. José O'Callaghan, "Frammenti antologici dell'*Ecclesiaste*, del *Cantici dei cantici* e dell'*Ecclesiastico* (PPaulau Rib. Inv. 225r)," in *Atti del XVII Congresso internazionale di papirologia*, Volume 2 (Naples: Centro internazionale per lo studio dei papiri ercolanesi, 1984), 357–365, with plate on p. 359. Sant Cugat del Vallés is near Barcelona. The address of the institution is Institut de Teologia Fonamental, Seminario de Papirología, Llaceres 30, E-08190 Sant Cugat del Vallés, Spain.

<sup>31</sup>This anthology is written over an unidentified text from the late third century. On the verso of the page is a Christian text in two columns.

<sup>32</sup>The contents are, in order, Qoheleth 1:5–6, 8–11, 15; 2:15; 1:18 (sic); 2:14; 3:11, 15; 4:2, 5, 6, 9–11; 7:23–24; 8:14; Song of Songs 4:15; Sirach 48:6, 18, 23; 50:3, 8, 12, 14, 16, 18, 22; 51:1–2. O'Callaghan, "Frammenti antologici," 358, suggests the presence of magical formulations. I have the impression that these are private notes made by a reader of these three texts.

<sup>33</sup>P. Bodl. Ms. Gr. Bibl. g 1 (P), was published in Bernard P[ayne] Grenfell, ed., *An Alexandrian Erotic Fragment, and Other Greek Papyri, Chiefly Ptolemaic* (Oxford: Clarendon Press, 1896), 12–13. The description below is based on my examination of this papyrus at the Bodleian Library.

The fragment contains parts of Song of Songs 1:6.5–1:7.2; 1:8.4–1:9.2. No rubrics. Stichs are arranged in narrow columns. Each stich is written on one or two lines; the first line extends to the left margin and is 16–18 letters long (mean length: 17 letters); the rest of the stich (if any) is indented 15–17 mm to the right on the next line below. The initial letter in each stich is the same size as the other letters in the text.

## 2. Uncial Greek Manuscripts on Parchment

PBer Berlin: Staatliche Museen, Ägyptische Abteilung, Papyrussammlung, P. 18196.<sup>34</sup>

Description: fragmentary fourth-century uncial parchment codex of unknown provenance. Fragment of Song 5:13–6:4. No rubrics. Stichs are arranged in narrow columns. Each stich is written on one or two lines; the first line extends to the left margin and is 17–23 letters long (mean length: 20 letters); the rest of the stich (if any) is indented to the right on the next line below.

PDam Damascus: Omayyad Mosque, Qubbat al-Hazna, Phot. 212.<sup>35</sup>

Description: fourth- or fifth-century uncial parchment palimpsest from Damascus. Fragment of Song 2:1–6; 2:17–3:2; 5:8–13. Lost (only a photograph remains). No rubrics. Stichs are arranged in wide columns. Each stich is written on one or two lines; the first line extends into the left margin and is 18–28 letters long (mean length: 23 letters); the rest of the stich (if any) is indented to the right on

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<sup>34</sup>PBer = P. Berlin 18196. Kurt Treu, "Neue Berliner Septuagintafragmente," *Archiv für Papyrusforschung und verwandte Gebiete*, Band 20 edited by Reinhard Koerner, Wolfgang Müller, Kurt Treu, Fritz Uebel (Leipzig: B. G. Teubner Verlagsgesellschaft, 1970), 57–58.

<sup>35</sup>This manuscript from the storeroom of the Omayyad mosque in Damascus is now lost, but Bruno Violet made a photograph of it in 1900 or 1901. Using the photograph (number 212), Kurt Treu published the fragment as number VII in his "Majuskelbruchstücke der Septuaginta aus Damaskus," *Nachrichten der Akademie der Wissenschaften in Göttingen, I. Philologisch-historische Klasse*, Num. 6 (Göttingen: Vandenhoeck & Ruprecht, 1966), 203–204, 217–219.

the next line below. Sometimes, the initial letter of a stich is slightly larger than the other letters.

- B** Codex Vaticanus = HP II. Rome: Biblioteca Apostolica Vaticana, Vaticani graeci, 1209.<sup>36</sup>

Description: fourth-century parchment. No rubrics. Stichs are arranged in wide columns. Each stich is written on one or two lines; the first line extends to the left margin and is 20–29 letters long (mean length: 24 letters); the rest of the stich (if any) is indented on the next line below. The initial letter in each stich is the same size as the other letters.

- S** Codex Sinaiticus = Ⲭ. London: British Museum, Additional Ms. 43725.<sup>37</sup>

Description: fourth-century parchment. Rubrics are indented from the right. Stichs are arranged in wide columns. Each stich is written on one or two lines; the first line extends to the left margin and is 20–28 letters long (mean length: 24 letters); the rest of the stich (if any) is indented on the next line below. The initial letter in each stich is the same size as the other letters.

According to Milne and Skeat's analysis, Song of Songs was written by Scribe A but corrected by scribe D (the most careful of the Sinaiticus scribes) before it left the scriptorium.<sup>38</sup>

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<sup>36</sup>I checked the readings of Codex Vaticanus in Charles Vercellone and Joseph Cozza, *Biblia Sacrae Graecae Codex Vaticanus*, in 6 volumes (Rome: Congregatio de Propaganda Fide, 1869–1881). Canticum begins in Vol. III, p. 763 (p. 139 of the edition). Corrections and notes are found in Vol. VI, pages 89–90. I did not have access to a photographic reproduction.

<sup>37</sup>Constantinus Tischendorf, ed., *Biblia Codex Sinaiticus* (St. Petersburg: Giesecke & Devrient, 1862). I have checked the readings of Codex Sinaiticus from the photographic plates published by Kirsopp Lake and Helen Lake, ed., *Codex Sinaiticus: Petropolitanus Friderico-Augustanus Lipsiensis. The Old Testament* (Oxford: The Clarendon Press, 1922). I have also consulted H. J. M. Milne and T. C. Skeat, *Scribes and Correctors of the Codex Sinaiticus* (Oxford: The University Press, 1938).

<sup>38</sup>Milne and Skeat, *Scribes and Correctors*, 29, 33. Regarding correction by Scribe D, see "Note Regarding 1:17," below.

- A Codex Alexandrinus = HP III. London: British Museum, Royal 1 D.V–VIII.<sup>39</sup>

Description: fifth-century parchment. Rubrics are centered. Stichi are arranged in wide columns. Each stich is written on one or two lines; the first line extends to the left margin and is 20–27 letters long (mean length: 23 letters); the rest of the stich (if any) is indented on the next line below. The initial letter in each stich is larger than the other letters.

- C Codex Ephraemi Syri Rescriptus Parisiensis. Paris: Bibliothèque Nationale, Ancien fonds grec, 9.<sup>40</sup>

Description: fifth- or sixth-century parchment, overwritten in thirteenth century. Song 1:1–3:8 in fragmentary condition. No rubrics. Stichi are arranged in very wide columns, with each stich on one line.

- V Codex Venetus (i) = Codex Basiliano-Vaticanus = HP 23. Venice: Biblioteca Nazionale Marciana, Graeci 1.<sup>41</sup>

Description: eighth–ninth century parchment. An informal preface to Song of Songs has one reference each to Aquila, Symmachus, and Quinta. Itacistic spellings abound. Rubrics are indented. There are no stichi, but sections larger than stichi are arranged with the first line extending to the left margin and the rest of

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<sup>39</sup> I have checked the readings of Codex Alexandrinus from the photographic plates published by T. C. Skeat, ed., *The Codex Alexandrinus (Royal Ms. 1 D. v–viii) in Reduced Photographic Facsimile*, Volume 4, Old Testament: 1 Esdras–Ecclesiasticus (London: The Trustees of the British Museum, 1957); and Sir Edward Maunde Thompson, ed., *Facsimile of the Codex Alexandrinus*, Volume 3, Psalms–Ecclesiasticus (London: British Museum, 1883). Song of Songs begins on folio 604.

<sup>40</sup> Constantinus Tischendorf, ed., *Codex Ephraemi Syri Rescriptus* (Leipzig: Bernhard Tauchnitz, Jr., 1845). There is no photographic reproduction of Codex Ephraemi.

<sup>41</sup> I have made numerous corrections in the collation of Codex Venetus (V) from examination of a microfilm of the manuscript. The Biblioteca Nazionale Marciana graciously provided this microfilm. Erich Klostermann published the preface to Song of Songs in his inaugural dissertation, *De libri Coheleth versione Alexandrina* (Kiel: Schmidt & Klaunig, 1892), 4–6. He published its rubrics in Erich Klostermann, “Eine alte Rollenverteilung zum Hohenliede,” *Zeitschrift für die alttestamentliche Wissenschaft* 19 (1899): 158–162. Both publications contain errors but are still useful for interpreting difficult places in the manuscript. In his *Analecta zur Septuaginta*, 34, he expressed the intention of publishing a collation of the whole manuscript. Such a collation has never been published.

the section (if any) indented on succeeding lines. The initial letter of each section is larger than the rest.

### 3. Minuscule Greek Manuscripts on Parchment or Paper

68 Venice: Biblioteca Nazionale Marciana, Graeci 420 (previously Gr. 5).

Description: fifteenth-century parchment.

70 See 487 (below).

106 Ferrara: Biblioteca Comunale Ariostea, 187 II.

Description: fourteenth-century paper.

125 Moscow: Russian Historical Museum, Synodal (Patriarchal) Library, Gr. 30 (or No. 3).<sup>42</sup>

Description: fourteenth-century paper, but Song of Songs is on pages added in fifteenth century.

147 Oxford: Bodleian Library, Ms. Laudiani græci 30 A (K. 96).

Description: twelfth-century parchment, with Catena of Polychronius.<sup>43</sup>

Divisions are marked in red numerals.<sup>44</sup> Stich. No rubrics.

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<sup>42</sup>In the *Addenda et emendanda* on the unnumbered page after folio 4X of Vol. V, HP gives the collation for only chapter 1 of this manuscript. In private correspondence, М. П. Лукичев, Director of the Russian State Archives of Medieval Documents refers to its description in Archimandrite Vladimir, *Систематическое описание рукописей Московской Синодальной (Патриаршей) библиотеки* [Systematic Description of Manuscripts of the Moscow Synodal (Patriarchal) Library], Part 1 (Moscow, 1894), 2–3.

<sup>43</sup>See Michael Faulhaber, *Hohelied-Proverbien- und Prediger-Catenen*, Theologische Studien der Leo-Gesellschaft 4, edited by Albert Ehrhard and Franz M. Schindler (Vienna: Verlag von Mayer & Co., 1902), 40.

<sup>44</sup>Examining the original manuscript, I have corrected the readings of 147 given in HP.

- 155 Oxford: Bodleian Library, Ms. Auctarium T.2.4 (Misc. 204; previously Meerman 115).

Description: eleventh-century parchment. Song of Songs from 1:7 to the end.

- 157 Basel: Öffentliche Bibliothek der Universität Basel, B.VI.23 (Omont Nr. 5).

Description: twelfth-century parchment.

- 159 Moscow: Russian State Archives of Medieval Documents, Dresd A.107.<sup>45</sup>

Description: tenth- or eleventh-century parchment.

- 161 Moscow: Russian State Archives of Medieval Documents, Φ.1607.<sup>46</sup>

Description: fourteenth-century paper. Song of Songs with rubrics and with readings from Aquila, Symmachus, and Theodotion.

- 234 See 311 (below).

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<sup>45</sup>Both ms. 157 and ms. 159 were originally housed in the Synodal Library in Moscow. In 1788, Christian Friedrich von Matthäi bought them, and thereafter they were housed in the Königliche öffentliche Bibliothek. In 1917, this library became the Sächsische Landesbibliothek. Because there was some doubt about the legitimacy of the acquisition through Matthäi, both manuscripts were returned to Moscow in 1947. Since then, they have resided in Moscow in the Central State Archives, now known as the Russian State Archives of Medieval Documents. This information derives from two private letters: one dated February 4, 1994 from Dr. Manfred Mühlner and one dated February 15, 1994 from Perk Loesch, both of the Sächsische Landesbibliothek in Dresden.

When this manuscript was collated for HP, it was in the Königliche öffentliche Bibliothek of Dresden, where it was known as Dresden A.107. Erich Klostermann published corrections to this collation in his *Analecta zur Septuaginta*, 39. In correspondence dated May 18, 1994, М. П. Лукичев, Director of the Archives indicated that he had been unable to locate this manuscript.

<sup>46</sup>Like manuscript 159, this manuscript was previously in the library of Dresden, and was returned to Moscow in 1947 (See the previous note). In Dresden, it was known as Dresden A.170. In the Russian State Archives of Medieval Documents, it is known as Φ.1607.

Klostermann published corrections to the HP collation in his *Analecta zur Septuaginta*, 39–44. Among these corrections, he published the manuscript's rubrics. See Section "C. Codex 161" in Chapter 3, below. Klostermann, *Analecta zur Septuaginta*, 39, notes that the text of 161 is closely related to that of 248.

In 1785, G. L. Spohn published Christian Friedrich von Matthäi's collation of this manuscript. In his inaugural dissertation at Christiana Albertina University, Klostermann, *De libri Coheleth*, 7–8, pointed out that Frederick Field cited this manuscript as two separate witnesses, 161 and Codex Matthaei ("Mat."), without realizing that these are simply two collations of the same manuscript. See Frederick Field, *Origenis Hexaplorum Quæ Supersunt: Veterum Interpretum Græcorum in Totum Vetus Testamentum Fragmenta*, Volume 2 (Oxford: The Clarendon Press, 1875), 410.



- 248 Rome: Biblioteca Apostolica Vaticana, Vaticani graeci, 346.<sup>47</sup>  
Description: thirteenth-century paper. Hexaplaric notes in margin.
- 252 Florence: Biblioteca Medicea-Laurenziana, Plutei VIII 27.  
Description: tenth-century parchment. Song with scholia and hexaplaric notes.
- 253 Rome: Biblioteca Apostolica Vaticana, Vaticani graeci, 336.  
Description: eleventh-century parchment.<sup>48</sup>
- 254 Rome: Biblioteca Apostolica Vaticana, Vaticani graeci, 337.  
Description: tenth-century parchment.
- 296 Rome: Biblioteca Apostolica Vaticana, Palatini graeci, 337.  
Description: eleventh-century parchment.
- 297 Rome: Biblioteca Apostolica Vaticana, Vaticani graeci, 1802.  
Description: twelfth-century parchment. Song 1:1–6:8.
- 300 Codex Eugenii iii.  
Description: twelfth-century parchment, text with catena, now lost.

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<sup>47</sup> According to Klostermann, *Analecta zur Septuaginta*, 16, this manuscript needs a new collation. Its hexaplaric marginal notes form the basis for Flaminio Nobilius's hexaplaric edition, published in the Sixtine Latin edition: Antonius Carafa, ed., *Vetus Testamentum Secundum LXX Latine Redditum et ex auctoritate Sixti V. Pont. Max. Editum* (Rome: Georgius Ferrarius, 1588).

<sup>48</sup> Klostermann provided corrections to the "indecently bad" HP collation, but he did not publish the minor details of his complete collation. Klostermann, *Analecta zur Septuaginta*, 17–19, 24.

- 311 Moscow: Russian Historical Museum, Synodal (Patriarchal) Library, Gr. 354 (or No. 2).<sup>49</sup>

Description: twelfth-century parchment.<sup>50</sup>

- 487 Munich: Bayerische Staatsbibliothek München, Cod. Græc. 369 (Inferioris bibliothecae armario I 18) = HP 70.<sup>51</sup>

Description: fifteenth-century paper. With Catena of Procopius.

- 502 Oxford: Bodleian Library, Auctarium E.2.8 (previously Arch. B.48) Arch. C. 86. ms. misc. Gr. 36.

Description: sixteenth-century paper. No stichi or rubrics. Biblical text in red ink, commentary in black. With Catena of Procopius.<sup>52</sup>

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<sup>49</sup>HP collated this manuscript under two sigla: 234 and 311. Rahlfs consolidated the sigla under 311. For Song, HP gives the collation of this manuscript only for chapter 1. This collation is in the *Addenda et emendanda* on the unnumbered page after folio 4X of Vol. V. In private correspondence, M. P. Lykichev refers to its description in Vladimir, *Systematic Description of Manuscripts of the Moscow Synodal (Patriarchal) Library*, 2–3.

<sup>50</sup>Most of the manuscript, including Song of Songs, is on parchment. Other portions of the manuscript are on paper and date from the sixteenth century.

<sup>51</sup>Holmes-Parsons used the siglum 70 for a group of manuscripts. Rahlfs retired siglum 70 and assigned new numbers to the group's individual manuscripts. He gave the number 487 to the member of this group containing the Song. See Rahlfs, *Verzeichnis*, xxv, 156, 335; Wilhelm Gerhäuser and Alfred Rahlfs, *Münchener Septuaginta-Fragmente*, Mitteilungen des Septuaginta-Unternehmens der Königlichen Gesellschaft der Wissenschaften zu Göttingen, Band 1. iv (Berlin: Weidmannsche Buchhandlung, 1913), 101–118; Ignatius Hardt, *Catalogus Codicum Manuscriptorum Græcorum Bibliothecæ Regiæ Bavaricæ*, Volume 4 (Munich: J. E. Seidel, 1810), 91–92. The Bayerische Staatsbibliothek was previously known as the Hof- und Staatsbibliothek.

<sup>52</sup>The manuscript contains all of Song of Songs. In 1994, I collated the portion of this manuscript that appears in the critical apparatus, Song of Songs 1:1–3:10.

#### 4. Coptic, Latin, and Syriac Manuscripts

LaW Latin manuscript, Stuttgart , Württembergische Landesbibliothek, HB. II,35 = Z in DE BRUYNE = W in Schulz-Flügel (about 800 C.E.).<sup>53</sup>

This edition uses LaW and LaF only as Latin witnesses to the rubrics of the Sinaiticus tradition. Therefore S-LaW-LaF often appear together in rubrics. The text of LaW-LaF is a Vulgate text with a very few OL elements.<sup>54</sup>

LaF Latin manuscript, Fribourg, Bibliothèque Cantonale et Universitaire, L75 II = F in DE BRUYNE (thirteenth century).<sup>55</sup>

La169 Latin manuscript, Salzburg, Stiftsbibliothek St. Peter a.IX.16 = S in DE BRUYNE = 169 in Schulz-Flügel. (end of eighth century).<sup>56</sup>

DE BRUYNE first identified the text of Lat169 and Lat170 as that of a pre-Jerome OL text.

La170 Latin manuscript, Graz, Universitätsbibliothek 167 = G in DE BRUYNE = 170 in Schulz-Flügel. (twelfth century).<sup>57</sup>

DE BRUYNE considered Lat170 an independent witness to the OL text. Schulz-Flügel has now shown that instead Lat170 copied Lat169 and incorporated the inferior changes of Lat169<sup>c.2</sup>.

La5704 Latin manuscript, Vatican Latin 5704, produced near the end of the sixth century. It contains Epiphanius's translation of Philo of Carpasia's commentary on

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<sup>53</sup>De Bruyne, "Anciennes versions," 188; Schulz-Flügel, *Vetus Latina*, 33–35.

<sup>54</sup>For OL elements, see the underlined portions of the Latin text in Section "B. Text and Translation of the Old Greek and Old Latin with Rubrics," in Chapter 4, below.

<sup>55</sup>De Bruyne, "Anciennes versions," 188; Schulz-Flügel, *Vetus Latina*, 67–68.

<sup>56</sup>De Bruyne, "Anciennes versions," 97–98; Schulz-Flügel, *Vetus Latina*, 20–22.

<sup>57</sup>De Bruyne, "Anciennes versions," 98; Schulz-Flügel, *Vetus Latina*, 22–24.

Song of Songs and is cited when its translation of Song of Songs differs from that of LaH.

Epiphanius the Scholastic (a sixth-century contemporary of Cassiodorus and not to be confused with Epiphanius of Salamis, the famous fourth-century heresy-hunter and metropolitan bishop of Cyprus) is otherwise unknown. He translated Philo of Carpasia's commentary on Song of Songs into Latin at the request of Cassiodorus in the sixth century.<sup>58</sup> For the most part, Epiphanius used Jerome's Hexaplaric Emendation (LaH) rather than translating the OG text of Song of Songs, and therefore La5704 is the primary witness to LaH. Readings are to be found in Petrus Franciscus Foggini's *editio princeps* (Rome, 1750), in Giacomelli's edition (Rome, 1772) as reprinted in PG 40, in VACARRI, in SAGOT, and in the recent critical edition by Aldo Ceresa-Gastaldo.<sup>59</sup> See LaH, below.

La160 Jerome's Hexaplaric Emendation of the OL as found in manuscript Saint-Gall, Stiftsbibliothek 11 (eighth century before 781 C.E.) and edited by DE BRUYNE, 109–115.

PHam Hamburg: Staats- und Universitätsbibliothek, Hamburger Papyrus bilinguis 1.<sup>60</sup>

Description: uncial papyrus codex from the Fayyum about 300 C.E. The codex contains Song of Songs in Coptic, Lamentations of Jeremiah in Coptic, and

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<sup>58</sup>See Vaccari, *Cantici canticorum*, 9. Confusingly enough, Cassiodorus believed the Greek author of the commentary to be Epiphanius of Salamis. Giacomelli proved that the actual author was Philo of Carpasia. See Solange Sagot, "Le 'Cantique des Cantiques' dans le 'De Isaac' d'Ambroise de Milan," *Recherches Augustiniennes* 16 (1973): 26–27.

<sup>59</sup>Aldo Ceresa-Gastaldo, ed., *Filone di Carpasia: Commento al "Cantico dei Cantici" nell'antica versione latina di Epifanio Scolastico*, Corona Patrum 6 (Turin: Società editrice internazionale, 1979).

<sup>60</sup>Bernd Jørg Diebner and Rodolphe Kasser, ed., *Hamburger Papyrus Bil. 1: Die alttestamentlichen Texte des Papyrus bilinguis 1 der Staats- und Universitätsbibliothek Hamburg*, Coptic texts edited by Angelicus M. Kropp, Bernd Jørg Diebner, and Rodolphe Kasser, Greek texts edited by Christian Voigt (Geneva: Patrick Cramer, 1989).

Qoheleth in Coptic and Greek. The Coptic is Fayyumic (specifically, dialect “F7”). Text is written continuously with no rubrics or stichi, but the punctuation mark ÷ may divide stichi.

**SyH** Syro-Hexaplar. Milan: Biblioteca Ambrosiana, Codex Syro-Hexaplaris Ambrosianus, C. 313 Inf.<sup>61</sup>

Description: ninth-century parchment. Literal Syriac translation of hexaplaric OG with hexaplaric readings and notes in margin. In the context of an OG edition, SyH is important primarily as a witness to Origen’s text.

## 5. Other Ancient Texts and Text Traditions

**Arm** Armenian

**Arm<sup>2</sup>** Armenian (reading reported in HP as found in 2 codices of Sergius Maleæ)

**Fa** Fayyumic Coptic, as found in PHam, and edited by Kropp, Diebner, and Kasser.

**LaB** The OL text as found in Lat169 + Lat170 and as published by DEBRUYNE.

In the absence of the Beuron edition, DEBRUYNE’s edition is our best approximation of pre-Jerome Old Latin. LaB follows the phrasing of the Old Greek fairly mechanically until Song of Songs 6:3, at which point the translation style changes. Compare 4:2–3 with 6:5–6.

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<sup>61</sup>I have used Ceriani’s photolithographic facsimile of the Milan codex. Antonio Maria Ceriani, ed., *Codex Syro-Hexaplaris Ambrosianus: Photolithographice Editus*, Photolithography by Angelo Della Croce, Monumenta Sacra et Profana 7 (Milan: Bibliotheca Ambrosiana, 1874).

LaH Jerome's Hexaplaric Emendation of the OL, as reconstructed by VACCARI.

Jerome emended the OL Song of Songs according to Origen's Hexaplaric OG text around 387 C.E.<sup>62</sup> VACCARI reconstructed Jerome's Hexaplaric Emendation primarily on the basis of the lemma-text of Epiphanius the Scholastic as found in La5704.<sup>63</sup> See La5704, above.

Vg Vulgate, as published in the Stuttgart manual edition<sup>64</sup> and the fuller Roman edition edited by Henri Quentin and others<sup>65</sup>

MT Masoretic Text, as published in *Biblia Hebraica Stuttgartensia*<sup>66</sup>

OG Old Greek

OL Old Latin

Sa Sahidic Coptic

SaC Sahidic Coptic (Ciasca)<sup>67</sup>

SaT Sahidic Coptic (Thompson)<sup>68</sup>

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<sup>62</sup>So Schulz-Flügel, *Vetus Latina*, 73–74. Vaccari, *Cantici canticorum*, 13, allows more latitude: 387–389 C.E.

<sup>63</sup>As controls, Vaccari used patristic citations of the Hexaplaric Recension (especially, Jerome's *Adversus Jovinianum*) and Wilmart's edition of manuscript Saint-Gall 11. A. Wilmart, "L'Ancienne version latine du Cantique I–III,4," *Revue Bénédictine* 28 (1911): 11–36. For the fascinating story of how Jerome's hexaplaric recension was recovered, see Sagot, "Cantique des Cantiques' dans Ambroise," 26–31.

<sup>64</sup>Robert Weber, ed., *Biblia Sacra: Iuxta Vulgatam Versionem*, Editio Minor (Stuttgart: Deutsche Bibelgesellschaft, 1969, 1983).

<sup>65</sup>*Biblia Sacra: Iuxta Latinam Vulgatam Versionem*, edited by the Benedictine monks of St. Jerome's monastery in Rome, Volume 11 (Rome: Typis Polyglottis Vaticanis, 1957).

<sup>66</sup>K. Elliger and W. Rudolph, ed., *Biblia Hebraica Stuttgartensia*, second edition revised by W. Rudolph and H. P. Rüger (Stuttgart: Deutsche Bibelgesellschaft, 1983).

<sup>67</sup>Augustin Ciasca, *Sacrorum Bibliorum Fragmenta Copto-Sahidica, Musei Borgiani* (Rome: Congregatio de Propaganda Fide, 1885; reprinted Leipzig: Zentralantiquariat der Deutschen Demokratischen Republik, 1970).

<sup>68</sup>Herbert Thompson, ed., *The Coptic (Sahidic) Version of Certain Books of the Old Testament: From a Papyrus in the British Museum* (London: Oxford University Press, 1908).

SaM Sahidic Coptic (Maspéro)<sup>69</sup>

SaS Sahidic Coptic (Shier)<sup>70</sup>

Song Song of Songs (Song of Solomon, *Shir ha-Shirim*)

SyP Syriac (Peshitta)

## 6. Church Writers

Ambr Ambrose of Milan (339–397)

As Solange Sagot<sup>71</sup> has shown, Ambrose consulted and used a variety of Greek and Latin texts and sources in his exegetical labors. Hence, his citations of Song of Songs exhibit no one text, although his readings are frequently close to LaB, GregE, LaH, or Origenic sources. Ambrose's citations are identified by their location in SAGOT or Sabatier,<sup>72</sup> in that order of preference. Where more specific identifications are appropriate, the work of Ambrose has been specified.

Sabatier falsely inferred that Ambrose's citations essentially constituted the Old Latin text of Song of Songs. Sabatier's influential mistake explains what now appears to be the inordinate interest of HP in Ambrose's text.

Ambr (Sag) Solange SAGOT'S 1981 edition of Ambrose's citations in *De Isaac*. Entries without further specification are from *De Isaac* and may be found *ad locum* in the text or notes of SAGOT, pp. 44–57.

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<sup>69</sup>G. Maspéro, *Fragments de l'Ancien Testament*, in *Mémoires publiés par les membres de la Mission archéologique au Caire*, Vol. 6 (Paris: Ernest Leroux, 1892).

<sup>70</sup>Louise A. Shier, "Old Testament Texts on Vellum," in *Coptic Texts in the University of Michigan Collection*, edited by William H. Worrell (Ann Arbor: The University of Michigan Press, 1942), 25–155.

<sup>71</sup>Sagot, "Cantique des Cantiques" dans Ambroise," 6–9.

<sup>72</sup>Pierre Sabatier, ed., *Bibliorum Sacrorum Latinae versiones antiquae: seu vetus Italica, et Cæteræ quæcunque in Codicibus Mss. & antiquorum libris reperiri potuerunt* (Rheims: Reginald Florentain, 1743).

Ambr (Sab) Pierre Sabatier's 1743 collation of Ambrose's citations.<sup>73</sup> Entries without further specification may be found in the text or notes of Sabatier's edition *ad locum*.

Ambr (AD) Ambrose's *De Apologia Prophetæ David*

Ambr (BP) Ambrose's *De (Benedictione) Patriarchis*

Ambr (BM) Ambrose's *De Bono Mortis*

Ambr (Ep) Ambrose's Epistles

Ambr (EP) Ambrose's *Expositio Psalmi 118*

Ambr (Fi) Ambrose's *De Fide ad Gratianum*

Ambr (ID) Ambrose's *De Interpellatione Iob et David*

Ambr (Is) Ambrose's *De Isaac et Anima*

Ambr (IV) Ambrose's *De Institutione Virginis*

Ambr (EL) Ambrose's *Expositio Evangelii secundam Lucam*

Ambr (Mys) Ambrose's *De Mysteriis*

Ambr (OV) Ambrose's *De Obitu Valentiniani*

Ambr (Sac) Ambrose's *De Sacramentis*

Ambr (Vs) Ambrose's *De Virginibus*

Ambr (Vt) Ambrose's *De Virginitate*

Apol Apollinarius = Apollinaris of Laodicea (315–397)?

Athan Athanasius of Alexandria (about 300–373)

Athan (Mntf) Athanasius as cited by HP from Montfaucon's edition of 1777.

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<sup>73</sup>Sabatier, *Bibliorum Sacrorum Latinæ versiones antiquæ*.



- Basil** Basil of Caesarea (Basil the Great) (330–379)
- Basil (Paris)** Basil of Caesarea as cited by HP from the Paris edition of 1721.
- CatP** Catena of Procopius (sixth century), cited by page and line in BAEHRENS unless otherwise specified.

CatP is a source for citations from Origen, Nilus, Isidore, Cyril, Apollinarius, and other church writers. It also contains a lemma text of Song of Songs. Lemmata and citations are distinguished as follows. “CatP” by itself indicates the lemma text of CatP, but, for example, “Orgn (CatP)” indicates a citation from Origen found in CatP.

Angelo Mai (1782–1854) used late manuscripts from the Vatican for his edition of CatP.<sup>74</sup> C. V. Delarue used Mai’s text for his edition of Origen’s scholia, and J.-P. Migne reprinted these scholia in PG 17.253–288. Another set of scholia taken by Delarue from Mai’s edition were reprinted in PG 13.197–216.<sup>75</sup>

Migne reprinted Mai’s text of CatP in PG 87.2.1545–1780 with corrections from Brussels 30B, a better manuscript. Unfortunately, the PG 87 edition did not include Origen’s scholia, for which Migne refers the reader to PG 17.

W. A. BAEHRENS used Delarue’s edition as reprinted in PG 17 and PG 13 and consulted Munich Gr. 131 and Brussels 30B. The first world war prevented him from consulting the better Paris and Vatican manuscripts.

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<sup>74</sup> Angelo Mai, *Classicorum auctorum e Vaticanis codicibus editorum*, Volume 9 (Rome: Typis Collegii Urbani, 1837), 257–430. Faulhaber, *Catenen*, 20–24, lists several manuscripts that contain CatP: two in the Vatican, three in Paris, and one each in Brussels, Munich, Turin, and Madrid. Two of the Paris manuscripts are from the twelfth century; the remaining manuscripts are later. An edition of CatP based on the two earliest manuscripts has not yet been undertaken. Faulhaber, *Catenen*, 28, warned that anyone who wishes to establish the Greek text of Origen’s commentary will need to consult the manuscripts.

<sup>75</sup> The text in PG 13 deviates inexplicably from Mai’s text; see Song 2:17; 3:14; 4:2, 4, 12; 6:5, 8; 7:9, 11; 8:1. The lemma-text of Song of Songs in PG 13 tends to be corrected toward the Sixtine text.

Not surprisingly, therefore, the various editions occasionally disagree, as at Song 1:4.5. Until a better edition of CatP is produced, BAEHRENS is to be preferred. Where BAEHRENS lacks a scholion, the next preference is for Mai's edition as corrected in PG 87. I cite PG 17 when PG 87 lacks a scholion of Origen. When the text of PG 17 differs from that of PG 87, I cite both. When the text of PG 13 differs from that of PG 87 or PG 17, I cite PG 13 in addition, although I judge the text of PG 13 to be consistently in error in such instances. When later editions disagree, I cite Mai's edition to show which represents his text.

Cosmas        Cosmas (Ægyptius) Indicopleustes (sixth century)

Cosmas Ægyptius, *Topographiæ Christianæ*, written 535 C.E., cited by Michael Angelo Giacomelli (PG 40.17 ff.) from Montfaucon ed., *Nova Collectio Patrum Græcorum*, vol. 2.

Cyril        Cyril of Alexandria (about 375–444)

Cyril (Aub)    Cyril of Alexandria, as cited by HP from Aubertus's edition of 1638.

Chrys        John Chrysostom (about 347–407)

Chrys (Mntf) John Chrysostom as cited by HP from Montfaucon's edition.

Euch        Eucherius of Lyons (died about 450)

Eucherius of Lyons, *Formulæ Spiritualis Intelligentiæ* is cited by page and line in CSEL 31.<sup>76</sup>

GregE        Gregory of Elvira (about 320–after 392)

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<sup>76</sup>Carolus Wotke, ed., *Eucherius Lugdunensis: Opera Omnia*, Corpus Scriptorum Ecclesiasticorum Latinorum 31 (Prague: F. Tempsky; Leipzig: G. Freytag, 1894).

**GregN** Gregory of Nyssa (331/40–about 395), *Commentary on the Song of Songs*, cited by page in Langenbeck’s edition.<sup>77</sup> Only in rare cases do I note variant readings from the sixteen manuscripts and text traditions included in this edition’s very full critical apparatus.

**Hippol** Hippolytus of Rome (about 170–about 236), *Commentary on the Song of Songs*. Cited by chapter and verse.

The commentary survives in its entirety only in a Georgian translation of an Armenian translation of the Greek. The Georgian text has been edited by Garitte,<sup>78</sup> and made accessible to the non-Georgian-speaking world first by Bonwetsch’s German translation<sup>79</sup> and then by Garitte’s exceedingly careful translation into scholarly Latin.<sup>80</sup> The lemmata of the Song are relatively well preserved in Greek in a thirteenth-century summary, published by RICHARD.<sup>81</sup> I cite Hippolytus according to RICHARD and note any clear differences in Garitte.

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<sup>77</sup>Hermann Langenbeck, ed., *Gregorii Nysseni in Canticum Cantorum*, Volume 6 in *Gregorii Nysseni Opera*, edited by Werner Jaeger (Leiden: E. J. Brill, 1960).

<sup>78</sup>Gérard Garitte, ed., *Traité d’Hippolyte sur David et Goliath, sur le Cantique des cantiques, et sur l’Antéchrist*, *Corpus Scriptorum Christianorum Orientalium*, Vol. 263, *Scriptores Iberici*, Vol. 15 (Louvain: E. Peeters, 1965).

<sup>79</sup>G. Nathanael Bonwetsch, *Hippolyt’s Kommentar zum Hohenlied auf Grund von N. Marr’s Ausgabe des grusinischen Textes herausgegeben*, *Texte und Untersuchungen zur Geschichte der altchristlichen Literatur*, edited by Oscar von Gebhardt and Adolf Harnack, *Neue Folge*, Band 8, Heft 2 (Leipzig: J. C. Hinrichs’sche Buchhandlung, 1903).

<sup>80</sup>Gérard Garitte, trans., *Traité d’Hippolyte sur David et Goliath, sur le Cantique des cantiques, et sur l’Antéchrist*, *Corpus Scriptorum Christianorum Orientalium*, Vol. 264, *Scriptores Iberici*, Vol. 16 (Louvain: Peeters, 1965).

<sup>81</sup>Marcel Richard, “Une Paraphrase Grecque Resumée du Commentaire d’Hippolyte sur le Cantique des Cantiques,” *Le Muséon* 77 (1964): 137–154.

**Ignat** Ignatius of Antioch (died in the reign of Trajan, between 98 and 117).

A citation of Song of Songs 1:4.2 occurs in Ignatius, *Letter to the Ephesians*, but only in the long recension — a later recension which typically adds biblical citations to the earlier text of Ignatius. The same citation does not appear in the shorter recensions.

**IsidP** Isidore of Pelusium (Isidorus Pelusiota) (about 360–about 435)

**Jrm** Jerome, Hieronymus Stridonensis (about 347–419/420)

**Jrm (Jov)** Jerome's *Adversus Jovinianum* (*Contra Jovinianum*)

**Jrm (Ep)** Jerome's Epistles

**Nilus** Nilus of Ancyra (Nilus the Monk) (died about 430). His commentary on Song is excerpted in catenæ. Cited by page number in Guérard's edition<sup>82</sup> or by column and line in CatP (PG 87).

**Orgn** Origen

**Orgn (Del)** Origen as cited by HP from Delarue's edition.

**Orgn (CatP)** Origen's Commentary on the Song of Songs, as excerpted in the Catena of Procopius. See CatP.

**Orgn (Ruf)** Origen's Commentary on the Song of Songs, as translated by Rufinus of Aquileia. Cited according to BAEHRENS, by page and line.

**Orgn (Jrm)** Origen's Homilies on the Song of Songs, as translated by Jerome. Cited according to BAEHRENS, by page and line.

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<sup>82</sup> Marie-Gabrielle Guérard, ed. and trans., *Nil d'Ancyre: Commentaire sur le Cantique des cantiques*, Sources chrétiennes 403, volume 1 (Paris: Les Éditions du Cerf, 1994). Only Volume 1 of this edition (covering Nilus's commentary from Song of Songs 1:1 through 4:1) is available.

**PhiloC** Philo of Carpasia, cited from PG 40.

Near the beginning of the fifth century, Philo, the bishop of Carpasia (an obscure town in Cyprus), wrote a commentary, Ἑρμηνεία εἰς τὰ ῥαίσματα τῶν ἀσμάτων. The Greek text, as found in six manuscripts, was published by Michael Angelo Giacomelli, *Biblioteca Gallandii*, vol. 9 (Rome, 1772). This text with Giacomelli's introduction and notes was included by Migne in PG 40.9–154.<sup>83</sup> The lemma text is largely non-Hexaplaric; it shares readings with Sahidic manuscripts, as Vacarri showed, and with Codex Alexandrinus, as Giacomelli showed.

Philo's lemma text contains the entire text of Song of Songs, with the exception of a very few lines. Unless otherwise specified, I cite PhiloC's reading according to Giacomelli's edition as reprinted in PG 40. See LaH and La5704 regarding an early Latin translation of PhiloC.

**Procop** Procopius of Gaza (about 475–about 528). See CatP.

**Ruf** Rufinus of Aquileia (about 345–410)

**Thdt** Theodoret of Cyrus (393–about 460), cited from PG 81.

**Thdt (Sch)** Theodoret of Cyrus as cited by HP from Schulze's edition of 1769.

**Thph** Theophilus, perhaps Theophilus of Antioch.<sup>84</sup>

Theophilus of Antioch flourished about 180. Theophilus of Alexandria died in 412.

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<sup>83</sup> According to Sagot, "Cantique des Cantiques' dans Ambroise," 27, n. 72, a new edition of PhiloC's commentary is being prepared by Andreas Tillyrides.

<sup>84</sup> See the discussion above in the Introduction, pp. 9–10.

## 7. Editions

Ald	Aldine edition by Andreas Asdonus (1518/1519)
CatN	Catena of Nicephorus (Leipzig, 1773–1774)
Comp	Complutensian Polyglot (1517)
Gra	John Ernest Grabe's edition of Codex Alexandrinus (1707–1720)
Gra <sup>bra</sup>	text Grabe put in brackets to indicate less sound readings
Gra <sup>min</sup>	text Grabe put in small characters text to show it does not occur in A
HP	Holmes-Parsons (text = Sixtine text) (1823)
HP <sup>lem</sup>	the lemma of Holmes-Parsons's text as printed in the critical apparatus (when it is different from the main text printed in the upper portion of the page)
HP <sup>txt</sup>	the main text of Holmes-Parsons, printed in the upper portion of the page (when its reading is different from the lemma in the critical apparatus below it)
Ra	Rahlfs (1935, 1971)
Sixt	Sixtine edition (1587)
Sw	Swete (1890, 1907)
Ti	Tischendorf (four editions: 1850, 1856, 1860, 1869)
Tr	Treat (1996)

## 8. Other Modern Collections, Series, and Works

BAEHRENS	W. A. Baehrens, ed., <i>Origenes Werke</i> , Volume 8: <i>Homilien zu Samuel I, zum Hohelied und zu den Propheten; Kommentar zum Hohelied</i> , Die Griechischen Christlichen Schriftsteller der ersten drei Jahrhunderte, 33 (Leipzig: J. C. Hinrichs'sche Buchhandlung, 1925).
CSEL	<i>Corpus Scriptorum Ecclesiasticorum Latinorum</i>

DE BRUYNE Donatien De Bruyne, “Les Anciennes versions latines du Cantique des cantiques,” *Revue Bénédictine* 38 (1926): 97–122.

FIELD Frederick Field, *Origenis Hexaplorum Quæ Supersunt: Veterum Interpretum Græcorum in Totum Vetus Testamentum Fragmenta*, Volume 2 (Oxford: The Clarendon Press, 1875).

GCS *Die Griechischen christlichen Schriftsteller der ersten drei Jahrhunderte*

MAI Angelo Mai, ed., *Classicorum auctorum e Vaticanis codicibus editorum*, Volume 9 (Rome: Typis Collegii Urbani, 1837).

PARALLEL ALIGNMENT *The Parallel Aligned Hebrew-Aramaic and Greek Texts of Jewish Scripture* is an electronic database based on the Michigan-Claremont BHS consonantal text and the TLG Rahlfs LXX, and was created by the Computer Assisted Tools for Septuagint Studies (CATSS) project (at Hebrew University and at the University of Pennsylvania) under the direction of Emanuel Tov.<sup>85</sup>

PG *Patrologia Græca*, J.-P. Migne, ed.

Citations are by volume number, column number, and (where relevant) a letter which serves as a vertical index. Occasionally, a line number indicates further distinctions.

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<sup>85</sup> The current form is published electronically by the Center for Computer Analysis of Texts (CCAT) at the University of Pennsylvania and is available on the Internet in the text archives of the CCAT gopher (at the URL: “gopher://ccat.sas.upenn.edu:3333/11/Religious/Biblical/Parallel Alignment”). For further information about the PARALLEL ALIGNMENT, see Emanuel Tov, *A Computerized Data Base for Septuagint Studies: The Parallel Aligned Text of the Greek and Hebrew Bible*, Computer Assisted Tools for Septuagint Studies (CATSS) Volume 2, Journal of Northwest Semitic Languages Supplementary Series 1 (Stellenbosch: Journal of Northwest Semitic Languages, 1986).

PL *Patrologia Latina*, J.-P. Migne, ed.

Citations are by volume number, column number, and (where relevant) a letter which serves as a vertical index.

RICHARD Marcel Richard, “Une Paraphrase Grecque Resumée du Commentaire d’Hippolyte sur le Cantique des Cantiques,” *Le Muséon* 77 (1964): 137–154.

SAGOT Solange Sagot, “Le ‘Cantique des Cantiques’ dans le ‘De Isaac’ d’Ambroise de Milan,” *Recherches Augustiniennes* 16 (1973): 3–57.

TLG *Thesaurus Linguae Graecae*. CD-ROM D. Los Altos: Packard Humanities Institute, 1992.

VACCARI Albertus Vaccari, ed., *Cantici Canticorum: Vetus Latina Translatio a S. Hieronymo ad Graecum Textum Hexaplaem Emendata* (Rome: Edizioni di Storia e Letterature, 1959).<sup>86</sup>

## 9. Critical Signs and Other Modifiers of Sigla

]	end of lemma and its supporting witnesses
:	variant
>	omitted
+	added
+<	added (before the next lemma)
+:	added with variant(s)
:+	variant to the addition
~	transposed

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<sup>86</sup>Errata to the text were published in Albertus Vaccari, “Cantici Canticorum latine a s. Hieronymo recensiti emendatio,” *Biblica* 44 (1963): 74–75.



~:	transposed with variant(s)
[X]	square brackets enclose implied witnesses or other comments
<αβ>	angle brackets enclose letters wrongly omitted by the scribe
[[αβ]]	double brackets enclose letters cancelled by the scribe
{αβ}	curly braces enclose letters written erroneously by the scribe
`αβ`	diagonals enclose letters written by the scribe above the line
(αβ)	parentheses enclose letters expanded from an abbreviation or compendium
⊂	parablepsis: an omission that may reasonably be attributed to parablepsis (homœoteuton, homœoarcton, haplography, and the like)
≈	allusion: a reading that apparently belongs to an allusion or paraphrastic citation rather than to a direct quotation
◇X	a lacuna in manuscript X, such that the manuscript may not be used as evidence to evaluate the reading under consideration (see X <sup>lac</sup> , which may count as evidence)
※	Aristarchian asterisk (marking passages Origen found in Hebrew but not in OG)
÷	Aristarchian obelus (marking passages Origen found in OG but not in Hebrew)
↙	Aristarchian metobelus (ends passages marked with obelus or asterisk)
√	an orthographic variant; for example, ει√ι marks an orthographic variant using ει where ι would be expected

[witnesses: add X]      addition of witness X to the list of witnesses for the text

The reader may infer that these witnesses agree with the lemma (the main text) unless the critical apparatus specifies that one or more of them have another text.

[witnesses: remove X]      removal of witness X from the list of witnesses for the text

The reader may infer that witness X can no longer be counted as a witness for the text.

X\*              the original hand of manuscript X

X<sup>c</sup>              an unspecified corrector of manuscript X

X<sup>c.\*</sup>            correction by the original hand of manuscript X

Sc.a            corrector A of manuscript S

Sc.d            corrector D of manuscript S

Bc.2            corrector 2 of manuscript B

Bc>2           a corrector of manuscript B later than corrector 2

ras            *rasura*, an erasure of something previously written

sup ras        *super rasura*, written on top of an erasure

vid            *ut videtur*, apparently; the apparent reading

X<sup>vid</sup>            manuscript X apparently supports the reading

X<sup>lac</sup>            manuscript X contains a lacuna but apparently supports the reading, or at least the existence of a reading of about the same size.

X<sup>mg</sup>            this reading is in the margin of manuscript X

X<sup>com</sup>           this reading is in the commentary of manuscript X

X <sup>txt</sup>	this reading is in the text (in contrast to the margin or commentary) of manuscript X
(X)	manuscript (or text tradition) X supports this reading (but in a language other than Greek)
X (Y)	witness X (as cited in edition Y) or edition X (as cited in location Y)
= MT	this reading corresponds to the MT
X <sup>ms</sup>	a manuscript cited in edition X
X <sup>mss</sup>	manuscripts cited in edition X
X <sup>vl</sup>	a variant reading cited in edition X but without identification of manuscripts

### **C. Manuscript Groups**

The following is a preliminary grouping of text-traditions related to OG Song. Confirmation of these groupings awaits further analysis.

#### **1. Witnesses to Hexaplaric Readings**

V 253 LaH (Vg) SyH Orgn (CatP) Orgn (Jrm) Orgn (Ruf)

The SyH marks seven sections in Song with Origen's asterisks. They occur in verses 3:11; 4:6; 4:13; 7:1; 7:2; 7:14; 8:2; 8:12. Of these, the occurrence with asterisks in 4:6 appears anomalous. The passage appears in all witnesses (including LaB B-PHam) except 155 and 297. Because the omission in 155 continues on for two more words, it may be a scribal error unrelated to the asterisk. It appears most probable that this section should not be marked with an asterisk.<sup>87</sup>

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<sup>87</sup> Perhaps Origen had a manuscript that, like 155, omitted these lines by mistake. De Bruyne, "Anciennes versions," 106, also suspects a mistake but blames it on SyrH. See section "B. Pluses and Minuses, Obeli and Asterisks," in Chapter 2.

For the six remaining sections with asterisks, hexaplaric readings occur through most of the manuscript tradition, with the notable exceptions of LaB and B-PHam, which contain none of the asterisked sections.

## 2. Witnesses to Pre-Hexaplaric Readings

LaB Orgn (Jrm) Orgn (Ruf) Hippol

(952 SaM SaT)

B PHam

LaB descends from a second-century OG text. Of course, the most direct witnesses to a pre-Hexaplaric Origenic text are the Hexaplaric witnesses with the excision of the asterisked sections. 952 LaB SaM SaT agree in transposing 5:14.2 to the end of 5:12.2.

It should be noted that when Jerome translated Origen's Homilies on the Song and Rufinus of Aquileia translated Origen's Commentary on the Song, their lemma-texts usually represent a pre-existing Old Latin text rather than a direct translation of Origen's OG lemma-text. Therefore, Orgn (Jrm) and Orgn (Ruf) are often witnesses to the state of the OL text rather than to the state of Origen's Greek text.<sup>88</sup>

PHam is very close to B, but not identical (see 7:2).<sup>89</sup> Both texts seem relatively free of hexaplaric additions. The B-PHam text is often shorter than other texts.

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<sup>88</sup> So Schulz-Flügel, *Vetus Latina*, 73–74.

<sup>89</sup> See B. J. Diebner, "Die biblischen Texte des Hamburger Papyrus Bilinguis 1 (Cant., Lam., co., Eccl gr. et co.) in ihrem Verhältnis zum Text der Septuaginta, besonders des Kodex B (Vat. gr. 1209): Beobachtungen und methodische Bemerkungen," in *Acts of the Second International Congress of Coptic Studies, Roma, 22–26 September 1980*, edited by Tito Orlandi and Frederik Wisse (Rome: C.I.M., 1985), 59–74.

### 3. Witnesses to “Lucianic” Readings

GregN Chrys Thdt

(68) (106) 147 (155) 157 159 (252) (296) (297) (300) (487)

These witnesses include church writers associated with the School of Antioch and manuscripts that seem to contain similar readings. A noticeable subgroup is 68 296 297 487. Another is 147 157 159 GregN (see 5:8; 7:9). Another is 147 155 159 (see 8:5).

### 4. Catena Manuscripts

147 487

502<sup>90</sup>

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<sup>90</sup>See p. 22, footnote 14, above, for more catena manuscripts, as yet uncollated.

**D. The Old Greek Text of ῥῆμα ῥημάτων**

	<u>Latin</u>	<u>Hebrew</u>	<u>Line</u>
ῥῆμα ῥημάτων, ὃ ἐστὶν τῷ Σαλωμών.		1:1	.1
φιλησάτω με ἀπὸ φιλημάτων στόματος αὐτοῦ,	1:1	1:2	.1
ὅτι ἀγαθοὶ μαστοὶ σου ὑπὲρ οἶνον,			.2
καὶ ὁσμὴ μύρων σου ὑπὲρ πάντα τὰ ἀρώματα.	1:2	1:3	.1
μύρον ἐκκενωθὲν ὄνομά σου.			.2
διὰ τοῦτο νεάνιδες ἠγάπησάν σε·			.3
εἵλκυσάν σε.	1:3	1:4	.1
ὀπίσω σου εἰς ὁσμὴν μύρων σου δραμοῦμεν.			.2
εἰσήνεγκέν με ὁ βασιλεὺς εἰς τὸ ταμεῖον αὐτοῦ.			.3
ἀγαλλιασώμεθα καὶ εὐφρανθῶμεν ἐν σοί.			.4
ἀγαπήσομεν μαστούς σου ὑπὲρ οἶνον.			.5
εὐθύτης ἠγάπησέν σε.			.6
μέλαινά εἰμι καὶ καλή, θυγατέρες Ἱερουσαλήμ,	1:4	1:5	.1
ὥς σκηνώματα Κηδάρ, ὥς δέρρεις Σαλωμών.			.2
μὴ βλέψητέ με, ὅτι ἐγὼ εἰμι μεμελανωμένη,	1:5	1:6	.1
ὅτι παρέβλεψέν με ὁ ἥλιος.			.2
υἱοὶ μητρὸς μου ἐμαχέσαντο ἐν ἐμοί.			.3
ἔθεντό με φυλάκισσαν ἐν ἀμπελῶσιν·			.4
ἀμπελῶνα ἐμὸν οὐκ ἐφύλαξα.			.5

ἀπάγγελόν μοι, ὃν ἠγάπησεν ἡ ψυχὴ μου,	1:6	1:7	.1
ποῦ ποιμαίνεις, ποῦ κοιτάζεις ἐν μεσημβρίᾳ,			.2
μήποτε γένωμαι ὡς περιβαλλομένη ἐπ' ἀγέλαις ἐταίρων σου.			.3
ἐὰν μὴ γνῶς σεαυτήν, ἡ καλὴ ἐν γυναιξίν,	1:7	1:8.	1
ἔξελθε σὺ ἐν πτέρναις τῶν ποιμνίων			.2
καὶ ποίμαινε τὰς ἐρίφους σου			.3
ἐπὶ σκηνώμασιν τῶν ποιμένων.			.4
τῇ ἵππῳ μου ἐν ἄρμασιν Φαραῶ	1:8	1:9	.1
ὡμοίωσά σε, ἡ πλησίον μου.			.2
τί ὠραιώθησαν σιαγόνες σου ὡς τρυγόνες,	1:9	1:10	.1
τράχηλός σου ὡς ὀρμίσκοι.			.2
ὁμοιώματα χρυσίου ποιήσομέν σοι	1:10	1:11	.1
μετὰ στιγμάτων τοῦ ἀργυρίου.			.2
ἕως οὗ ὁ βασιλεὺς ἐν ἀνακλίσει αὐτοῦ,	1:11	1:12	.1
νάρδος μου ἔδωκεν ὀσμὴν αὐτοῦ.			.2
ἀπόδεσμος τῆς στακτῆς ἀδελφιδός μου ἐμοί·	1:12	1:13	.1
ἀνὰ μέσον τῶν μαστῶν μου αὐλισθήσεται.			.2
βότρυς τῆς κύπρου ἀδελφιδός μου ἐμοί	1:13	1:14	.1
ἐν ἀμπελώσιν Ἐνγαδδί.			.2
ἰδοὺ εἴ καλὴ, ἡ πλησίον μου, ἰδοὺ εἴ καλὴ·	1:14	1:15	.1
ὀφθαλμοί σου περιστεραί.			.2

ἰδοὺ εἶ καλός, ὁ ἀδελφιδός μου, καὶ γε ὥραϊος·	1:15	1:16	.1
πρὸς κλίνην ἡμῶν σύσκιος.			.2
δοκοὶ οἴκων ἡμῶν κέδροι.	1:16	1:17	.1
φατνώματα ἡμῶν κυπάρισσοι.			.2
ἐγὼ ἄνθος τοῦ πεδίου,		2:1	.1
κρίνον τῶν κοιλάδων.			.2
ὥς κρίνον ἐν μέσῳ ἀκανθῶν,		2:2	.1
οὕτως ἢ πλησίον μου ἀνὰ μέσον τῶν θυγατέρων.			.2
ὥς μῆλον ἐν τοῖς ξύλοις τοῦ δρυμοῦ,		2:3	.1
οὕτως ἀδελφιδός μου ἀνὰ μέσον τῶν υἱῶν·			.2
ἐν τῇ σκιᾷ αὐτοῦ ἐπεθύμησα καὶ ἐκάθισα,			.3
καὶ καρπὸς αὐτοῦ γλυκὺς ἐν λάρυγγί μου.			.4
εἰσαγάγετέ με εἰς οἶκον τοῦ οἴνου,		2:4	.1
τάξατε ἐπ' ἐμὲ ἀγάπην.			.2
στηρίσατέ με ἐν ἀμόραις,		2:5	.1
στοιβάσατέ με ἐν μήλοις,			.2
ὅτι τετρωμένη ἀγάπης ἐγώ.			.3
εὐώνυμος αὐτοῦ ὑπὸ τὴν κεφαλὴν μου,		2:6	.1
καὶ ἡ δεξιὰ αὐτοῦ περιλήμψεταιί με.			.2
ῥοκισα ὑμᾶς, θυγατέρες Ἱερουσαλήμ,		2:7	.1
ἐν ταῖς δυνάμεσιν καὶ ἐν ταῖς ἰσχύσεσιν τοῦ ἀγροῦ,			.2
ἐὰν ἐγείρητε καὶ ἐξεγείρητε τὴν ἀγάπην, ἕως οὗ θελήσῃ.			.3



φωνή ἀδελφιδοῦ μου·	2:8	.1
ἰδοὺ οὗτος ἦκει πηδῶν ἐπὶ τὰ ὄρη		.2
διαλλόμενος ἐπὶ τοὺς βουνούς.		.3
ὅμοιός ἐστιν ἀδελφιδός μου τῇ δορκάδι	2:9	.1
ἣ νεβρῶ ἐλάφων +ἐπὶ τὰ ὄρη Βαιθήλ.		.2
ἰδοὺ οὗτος ἔστηκεν ὀπίσω τοῦ τοίχου ἡμῶν		.3
παρακύπτων διὰ τῶν θυρίδων		.4
ἐκκύπτων διὰ τῶν δικτύων.		.5
ἀποκρίνεται ἀδελφιδός μου καὶ λέγει μοι·	2:10	.1
ἀνάστα ἐλθέ, ἡ πλησίον μου, καλή μου, +περιστερά μου,		.2
ὅτι ἰδοὺ ὁ χειμὼν παρήλθεν,	2:11	.1
ὁ ὑετὸς ἀπῆλθεν, ἐπορεύθη ἑαυτῷ,		.2
τὰ ἄνθη ὥφθη ἐν τῇ γῇ,	2:12	.1
καιρὸς τῆς τομῆς ἔφθακεν,		.2
φωνή τοῦ τρυγόνος ἠκούσθη ἐν τῇ γῇ ἡμῶν,		.3
ἡ συκὴ ἐξήνεγκεν ὀλύνθους αὐτῆς,	2:13	.1
αἱ ἄμπελοι κυπρίζουσιν, ἔδωκαν ὀσμὴν.		.2
ἀνάστα ἐλθέ, ἡ πλησίον μου, καλή μου, +περιστερά μου,		.3
καὶ ἐλθὲ σύ, περιστερά μου ἐν σκέπῃ τῆς πέτρας	2:14	.1
ἐχόμενα τοῦ προτειχίσματος,		.2
δεῖξόν μοι τὴν ὄψιν σου		.3
καὶ ἀκούτισόν με τὴν φωνήν σου,		.4
ὅτι ἡ φωνή σου ἡδεῖα, καὶ ἡ ὄψις σου ὡραία.		.5

πιάσατε ἡμῖν ἀλώπεκας	2:15	.1
μικροὺς ἀφανίζοντας ἀμπελῶνας,		.2
καὶ αἱ ἄμπελοι ἡμῶν κυπρίζουσιν.		.3
ἀδελφιδός μου ἐμοί, κἀγὼ αὐτῷ,	2:16	.1
ὁ ποιμαίνων ἐν τοῖς κρίνοις,		.2
ἕως οὗ διαπνεύσῃ ἡ ἡμέρα καὶ κινηθῶσιν αἱ σκιαί.	2:17	.1
ἀπόστρεψον ὁμοιώθητι σύ, ἀδελφιδέ μου,		.2
τῷ δόρκωνι ἢ νεβρῷ ἐλάφων		.3
ἐπὶ ὄρη κοιλωμάτων.		.4
ἐπὶ κοίτην μου ἐν νυξίν	3:1	.1
ἐζήτησα ὃν ἠγάπησεν ἡ ψυχὴ μου.		.2
ἐζήτησα αὐτὸν καὶ οὐχ εὔρον αὐτόν·		.3
ἠέκάλεσα αὐτὸν καὶ οὐχ ὑπήκουσέν μου·		.4
ἀναστήσομαι δὴ καὶ κυκλώσω ἐν τῇ πόλει,	3:2	.1
ἐν ταῖς ἀγοραῖς καὶ ἐν ταῖς πλατείαις,		.2
καὶ ζητήσω ὃν ἠγάπησεν ἡ ψυχὴ μου.		.3
ἐζήτησα αὐτὸν καὶ οὐχ εὔρον αὐτόν.		.4
εὔροσάν με οἱ τηροῦντες, οἱ κυκλοῦντες ἐν τῇ πόλει.	3:3	.1
μὴ ὃν ἠγάπησεν ἡ ψυχὴ μου εἴδετε;		.2
ὥς μικρὸν ὅτε παρήλθον ἀπ' αὐτῶν,	3:4	.1
ἕως οὗ εὔρον ὃν ἠγάπησεν ἡ ψυχὴ μου.		.2
ἐκράτησα αὐτὸν καὶ οὐκ ἀφήκα αὐτόν,		.3
ἕως οὗ εἰσήγαγον αὐτὸν εἰς οἶκον μητρός μου		.4
καὶ εἰς ταμεῖον τῆς συλλαβούσης με.		.5

ὥρκισα ὑμᾶς, θυγατέρες Ἱερουσαλήμ,	3:5	.1
ἐν ταῖς δυνάμεσιν καὶ ἐν ταῖς ἰσχύσεσιν τοῦ ἀγροῦ,		.2
ἐὰν ἐγείρητε καὶ ἐξεγείρητε τὴν ἀγάπην ἕως ἂν θελήσῃ.		.3
τίς αὕτη ἡ ἀναβαίνουσα ἀπὸ τῆς ἐρήμου	3:6	.1
ὥς στελέχη καπνοῦ τεθυμιαμένη		.2
σμύρναν καὶ λίβανον ἀπὸ πάντων κονιορτῶν μυρεψοῦ;		.3
ἰδοὺ ἡ κλίνη τοῦ Σαλωμών,	3:7	.1
ἐξήκοντα δυνατοὶ κύκλω αὐτῆς		.2
ἀπὸ δυνατῶν Ἰσραηλ,		.3
πάντες κατέχοντες ῥομφαίαν	3:8	.1
δεδιδασκεμένοι πόλεμον,		.2
ἀνὴρ ῥομφαία αὐτοῦ ἐπὶ μηρὸν αὐτοῦ		.3
ἀπὸ θάμβους ἐν νυξίν.		.4
φορεῖον ἐποίησεν ἑαυτῷ ὁ βασιλεὺς Σαλωμών	3:9	.1
ἀπὸ ξύλων τοῦ Λιβάνου.		.2
στύλους αὐτοῦ ἐποίησεν ἀργύριον	3:10	.1
καὶ ἀνάκλιτον αὐτοῦ χρύσεον·		.2
ἐπίβασις αὐτοῦ πορφυρᾶ,		.3
ἐντὸς αὐτοῦ λιθόστρωτον,		.4
ἀγάπην ἀπὸ θυγατέρων Ἱερουσαλήμ.		.5
ἐξέλθατε καὶ ἴδετε	3:11	.1
ἐν τῷ βασιλεῖ Σαλωμών,		.2
ἐν τῷ στεφάνῳ ᾧ ἐστεφάνωσεν αὐτὸν ἡ μήτηρ αὐτοῦ		.3

ἐν ἡμέρᾳ νυμφεύσεως αὐτοῦ		.4
καὶ ἐν ἡμέρᾳ εὐφροσύνης καρδίας αὐτοῦ.		.5
ἰδοὺ εἶ καλή, ἡ πλησίον μου, ἰδοὺ εἶ καλή.	4:1	.1
ὀφθαλμοί σου περιστερὰ		.2
ἐκτὸς τῆς σιωπῆσεώς σου.		.3
τρίχωμά σου ὡς ἀγέλαι τῶν αἰγῶν,		.4
αἱ ἀπεκαλύφθησαν ἀπὸ τοῦ Γαλαάδ.		.5
ὀδόντες σου ὡς ἀγέλαι τῶν κεκαρμένων,	4:2	.1
αἱ ἀνέβησαν ἀπὸ τοῦ λουτροῦ,		.2
αἱ πᾶσαι διδυμεύουσαι,		.3
καὶ ἀτεκνοῦσα οὐκ ἔστιν ἐν αὐταῖς.		.4
ὡς σπαρτίον τὸ κόκκινον χεῖλη σου,	4:3	.1
καὶ ἡ λαλιά σου ὡραία.		.2
ὡς λέπυρον τῆς ῥόας μῆλόν σου		.3
ἐκτὸς τῆς σιωπῆσεώς σου.		.4
ὡς πύργος Δαυεὶδ τράχηλός σου,	4:4	.1
ὁ ὑποδομημένος εἰς θαλπιώθ·		.2
χίλιοι θυρεοὶ κρέμονται ἐπ' αὐτόν,		.3
πᾶσαι βολίδες τῶν δυνατῶν.		.4
δύο μαστοὶ σου ὡς δύο νεβροὶ δίδυμοι δορκάδος,	4:5	.1
οἱ νεμόμενοι ἐν κρίνοισι.		.2
ἕως οὗ διαπνεύσῃ ἡ ἡμέρα καὶ κινηθῶσιν αἱ σκιαί,	4:6	.1

※πορεύσομαι ἐμαυτῷ πρὸς τὸ ὄρος τῆς σμύρνης		.2
※καὶ πρὸς τὸν βουνὸν τοῦ λιβάνου.		.3
ὅλη καλὴ εἶ, ἡ πλησίον μου, καὶ μῶμος οὐκ ἔστιν ἐν σοί.	4:7	.1
δεῦρο ἀπὸ Λιβάνου, νύμφη, δεῦρο ἀπὸ Λιβάνου·	4:8	.1
ἐλεύση καὶ διελεύση ἀπὸ ἀρχῆς πίστεως,		.2
ἀπὸ κεφαλῆς Σανὶρ καὶ Ἑρμών,		.3
ἀπὸ μανδρῶν λεόντων,		.4
ἀπὸ ὀρέων παρδάλεων.		.5
ἐκαρδίωσας ἡμᾶς, ἀδελφή μου νύμφη·	4:9	.1
ἐκαρδίωσας ἡμᾶς ἐνὶ ἀπὸ ὀφθαλμῶν σου,		.2
ἐν μιᾷ ἐνθέματι τραχήλων σου.		.3
τί ἐκαλλιώθησαν μαστοὶ σου, ἀδελφή μου νύμφη·	4:10	.1
τί ἐκαλλιώθησαν μαστοὶ σου ἀπὸ οἴνου,		.2
καὶ ὁσμὴ ἱματίων σου ὑπὲρ πάντα τὰ ἀρώματα.		.3
κηρίον ἀποστάζουσιν χεῖλη σου, νύμφη,	4:11	.1
μέλι καὶ γάλα ὑπὸ τὴν γλῶσσάν σου,		.2
καὶ ὁσμὴ ἱματίων σου ὡς ὁσμὴ Λιβάνου.		.3
κῆπος κεκλεισμένος ἀδελφή μου νύμφη·	4:12	.1
κῆπος κεκλεισμένος, πηγὴ ἐσφραγισμένη.		.2
ἀποστολαί σου παράδεισος μετὰ καρποῦ ἀκροδρύων,	4:13	.1
κύπροι μετὰ νάρδων·		.2
νάρδος καὶ κρόκος,	4:14	.1

κάλαμος καὶ κιννάμωμον .2  
 μετὰ πάντων ξύλων τοῦ Λιβάνου, .2  
 σμύρνα, ἀλὼθ μετὰ πάντων πρώτων μύρων - .2

πηγὴ κήπων, φρέαρ ὕδατος ζῶντος 4:15 .1  
 καὶ ῥοιζοῦντος ἀπὸ τοῦ Λιβάνου. .2

ἐξεγέρθητι, βορρᾶ, καὶ ἔρχου, νότε, 4:16 .1  
 διάπνευσον κήπὸν μου, .2  
 καὶ ῥευσάτωσαν ἀρώματά μου. .3

Latin Hebrew Line

καταβήτω ἀδελφιδός μου εἰς κήπον αὐτοῦ, 5:1 .4  
 καὶ φαγέτω καρπὸν ἀκροδρύων αὐτοῦ. .5

εἰσῆλθον εἰς κήπὸν μου, ἀδελφή μου νύμφη. 5:1 .1  
 ἐτρύγησα σμύρναν μου μετὰ ἀρωμάτων μου· .2  
 ἔφαγον ἄρτον μου μετὰ μέλιτός μου· .3  
 ἔπιον οἶνόν μου μετὰ γάλακτός μου. .4  
 φάγετε, πλησίοι, καὶ πίετε καὶ μεθύσθητε, ἀδελφοί. .5

ἐγὼ καθεύδω, καὶ ἡ καρδία μου ἀγρυπνεῖ. 5:2 .1  
 φωνὴ ἀδελφιδοῦ μου κρούει ἐπὶ τὴν θύραν· .2  
 ἄνοιξόν μοι, ἀδελφή μου, ἡ πλησίον μου, .3  
 περιστέρα μου, τελεία μου, .4  
 ὅτι ἡ κεφαλὴ μου ἐπλήσθη δρόσου .5  
 καὶ οἱ βόστρυχοί μου ψεκάδων νυκτός. .6

ἐξεδυσάμην τὸν χιτῶνά μου. πῶς ἐνδύσωμαι αὐτόν;	5:3	.1
ἐνιψάμην τοὺς πόδας μου. πῶς μολυνῶ αὐτούς;		.2
ἀδελφιδός μου ἀπέστειλεν χεῖρα αὐτοῦ ἀπὸ τῆς ὀπῆς,	5:4	.1
καὶ ἡ κοιλία μου ἐθροήθη ἐπ' αὐτόν.		.2
ἀνέστην ἐγὼ ἀνοῖξαι τῷ ἀδελφιδῷ μου.	5:5	.1
χεῖρές μου ἔσταξαν σμύρναν,		.2
δάκτυλοί μου σμύρναν πλήρη		.3
ἐπὶ χεῖρας τοῦ κλείθρου.		.4
ἤνοιξα ἐγὼ τῷ ἀδελφιδῷ μου·	5:6	.1
ἀδελφιδός μου παρήλθεν.		.2
ψυχὴ μου ἐξῆλθεν ἐν λόγῳ αὐτοῦ.		.3
ἐζήτησα αὐτὸν καὶ οὐχ εὔρον αὐτόν·		.4
ἐκάλεσα αὐτόν καὶ οὐχ ὑπήκουσέν μου.		.5
εὔροσάν με οἱ φύλακες οἱ κυκλοῦντες ἐν τῇ πόλει.	5:7	.1
ἐπάταξάν με· ἐτραυμάτισάν με·		.2
ἦραν τὸ θέριστρόν μου ἀπ' ἐμοῦ φύλακες τῶν τειχέων.		.3
ῥρκισα ὑμᾶς, θυγατέρες Ἱερουσαλήμ,	5:8	.1
±ἐν ταῖς δυνάμεσιν καὶ ἐν ταῖς ἰσχύσεσιν τοῦ ἀγροῦ·		.2
ἐὰν εὔρητε τὸν ἀδελφιδόν μου, τί ἀπαγγείλητε αὐτῷ;		.3
ὅτι τετρωμένη ἀγάπης εἰμὶ ἐγώ.		.4
τί ἀδελφιδός σου ἀπὸ ἀδελφιδου, ἡ καλὴ ἐν γυναιξίν,	5:9	.1
τί ἀδελφιδός σου ἀπὸ ἀδελφιδου ὅτι οὕτως ῥρκισας ἡμᾶς;		.2
ἀδελφιδός μου λευκὸς καὶ πυρρός,	5:10	.1
ἐκλελοχισμένος ἀπὸ μυριάδων.		.2

κεφαλὴ αὐτοῦ χρυσίον καὶ φάζ.	5:11	.1
βόστρυχοι αὐτοῦ ἐλάται, μέλανες ὡς κόραξ.		.2
ὀφθαλμοὶ αὐτοῦ ὡς περιστερὰ ἐπὶ πληρώματα ὑδάτων,	5:12	.1
λελουσμένοι ἐν γάλακτι,		.2
καθήμενοι ἐπὶ πληρώματα ὑδάτων.		.3
σιαγόνες αὐτοῦ ὡς φιάλαι τοῦ ἀρώματος φύουσαι μυρεψικά.	5:13	.1
χείλη αὐτοῦ κρίνα στάζοντα σμύρναν πλήρη.		.2
χεῖρες αὐτοῦ τορευταὶ χρυσαῖ πεπληρωμέναι θαρσεῖς.	5:14	.1
κοιλία αὐτοῦ πυξίον ἐλεφάντινον ἐπὶ λίθου σαπφείρου.		.2
κινῆμαι αὐτοῦ στῦλοι μαρμάρινοι	5:15	.1
τεθεμελιωμένοι ἐπὶ βάσεις χρυσᾶς.		.2
εἶδος αὐτοῦ ὡς Λίβανος, ἐκλεκτὸς ὡς κέδροι.		.3
φάρυγξ αὐτοῦ γλυκασμοὶ καὶ ὄλος ἐπιθυμία.	5:16	.1
οὗτος ἀδελφιδὸς μου		.2
καὶ οὗτος πλησίον μου, θυγατέρες Ἱερουσαλήμ.		.3
	<u>Latin</u>	<u>Hebrew</u> <u>Line</u>
ποῦ ἀπῆλθεν ὁ ἀδελφιδὸς σου, ἡ καλὴ ἐν γυναιξίν;	5:17	6:1 .1
ποῦ ἀπέβλεψεν ὁ ἀδελφιδὸς σου;		.2
καὶ ζητήσομεν αὐτὸν μετὰ σοῦ.		.3
ἀδελφιδὸς μου κατέβη εἰς κῆπον αὐτοῦ,	6:1	6:2 .1
εἰς φιάλας τοῦ ἀρώματος		.2
ποιμαίνειν ἐν κήποις καὶ συλλέγειν κρίνα.		.3
ἐγὼ τῷ ἀδελφιδῷ μου· καὶ ἀδελφιδὸς μου ἐμοὶ,	6:2	6:3 .1
ὁ ποιμαίνων ἐν τοῖς κρίνοις.		.2



καλὴ εἶ, ἡ πλησίον μου, ὡς εὐδοκία,	6:3	6:4	.1
ὡραία ὡς Ἱερουσαλήμ,			.2
θάμβος ὡς τεταγμένοι.			.3
ἀπόστρεψον ὀφθαλμούς σου ἀπεναντίον μου,	6:4	6:5	.1
ὅτι αὐτοὶ ἀνεπτέρωσάν με.			.2
τρίχωμά σου ὡς ἀγέλαι τῶν αἰγῶν,			.3
αἱ ἀνεφάνησαν ἀπὸ τοῦ Γαλαάδ.			.4
ὀδόντες σου ὡς ἀγέλαι τῶν κεκαρμένων,	6:5	6:6	.1
αἱ ἀνέβησαν ἀπὸ τοῦ λουτροῦ,			.2
αἱ πᾶσαι διδυμεύουσαι,			.3
καὶ ἀτεκνοῦσα οὐκ ἔστιν ἐν αὐταῖς.			.4
ὡς σπαρτίον τὸ κόκκινον χεῖλη σου,	6:6	6:7	.1
καὶ ἡ λαλιά σου ὡραία.			.2
ὡς λέπυρον τῆς ρόας μῆλόν σου			.3
ἐκτὸς τῆς σιωπῆσεώς σου.			.4
ἑξήκοντά εἰσιν βασίλισσαι, καὶ ὀγδοήκοντα παλλακαί,	6:7	6:8	.1
καὶ νεάνιδες ᾧν οὐκ ἔστιν ἀριθμός.			.2
μία ἐστὶν περιστέρα μου, τελεία μου.	6:8	6:9	.1
μία ἐστὶν τῇ μητρὶ αὐτῆς·			.2
ἐκλεκτὴ ἐστὶν τῇ τεκούσῃ αὐτῆς.			.3
εἶδον αὐτὴν θυγατέρες καὶ μακαριοῦσιν αὐτήν·			.4
βασίλισσαι καὶ παλλακαὶ καὶ αἰνέσουσιν αὐτήν.			.5

τίς αὕτη ἡ ἐκκύπτουσα ὥσει ὄρθρος,	6:9	6:10	.1
καλὴ ὡς σελήνη, ἐκλεκτὴ ὡς ὁ ἥλιος,			.2
θάμβος ὡς τεταγμένοι;			.3

εἰς κῆπον καρύας κατέβην	6:10	6:11	.1
ἰδεῖν ἐν γενήμασιν τοῦ χειμάρρου,			.2
ἰδεῖν εἰ ἦνθησεν ἡ ἄμπελος,			.3
ἐξήνθησαν αἱ ῥοαί.			.4
ἐκεῖ δώσω τοὺς μαστοὺς μου σοί.			.5

οὐκ ἔγνω ἡ ψυχὴ μου·	6:11	6:12	.1
ἔθετό με ἄρματα Ἀμιναδάβ.			.2

<u>Mixed</u>	<u>Latin</u>	<u>Hebrew</u>	<u>Line</u>
--------------	--------------	---------------	-------------

ἐπίστρεφε, ἐπίστρεφε, ἡ Σουλαμίτις·	6:13	6:12	7:1	.1
ἐπίστρεφε, ἐπίστρεφε, καὶ ὀψόμεθα ἐν σοί.				.2

τί ὄψεσθε ἐν τῇ Σουλαμίτιδι,		7:1	.3
ἡ ἐρχομένη ὡς χοροὶ τῶν παρεμβολῶν;			.4

τί ὠραιώθησαν διαβήματά σου ἐν ὑποδήμασιν,	7:1		7:2	.1
θύγατερ Ναδάβ.				.2
ῥυθμοὶ μηρῶν σου ὅμοιοι ὀρμίσκοις				.3
ἔργον τεχνίτου.				.4

ὀμφαλός σου κρατῆρ τορευτὸς,	7:2	7:2	7:3	.1
μὴ ὑστερούμενος κρᾶμα.				.2

κοιλία σου θημωνιὰ σίτου πεφραγμένη ἐν κρίνοις.				.3
δύο μαστοὶ σου ὡς δύο νεβροὶ δίδυμοι δορκάδος.	7:3	7:3	7:4	.1

τράχηλός σου ὡς πύργος ἐλεφάντινος.	7:4	7:4	7:5	.1
ὀφθαλμοί σου ὡς λίμναι ἐν Ἑσεβών,				.2
ἐν πύλαις θυγατρὸς πολλῶν.				.3
μυκτῆρ σου ὡς πύργος τοῦ Λιβάνου				.4
σκοπεύων πρόσωπον Δαμασκοῦ.				.5
κεφαλή σου ἐπὶ σὲ ὡς Κάρμηλος,	7:5	7:5	7:6	.1
καὶ πλόκιον κεφαλῆς σου ὡς πορφύρα·				.2
βασιλεὺς δεδεμένος ἐν παραδρομαῖς.				.3
τί ὠραιώθης καὶ τί ἡδύνθης,	7:6	7:6	7:7	.1
ἀγάπη, ἐν τρυφαῖς σου.				.2
τοῦτο μέγεθός σου ὡμοιώθη τῷ φοίνικι,	7:7	7:7	7:8	.1
καὶ οἱ μαστοί σου τοῖς βότρυσιν.				.2
εἶπα· ἀναβήσομαι ἐν τῷ φοίνικι·	7:8	7:8	7:9	.1
κρατήσω τῶν ὕψεων αὐτοῦ.				.2
καὶ ἔσονται δὴ μαστοί σου ὡς βότρυες τῆς ἀμπέλου,				.3
καὶ ὅσμη ῥινός σου ὡς μῆλα,				.4
καὶ λάρυγξ σου ὡς οἶνος ὁ ἀγαθός,	7:9	7:9	7:10	.1
πορευόμενος τῷ ἀδελφιδῷ μου εἰς εὐθύτητα,				.2
ἱκανούμενος χεῖλεσίν μου καὶ ὁδοῦσιν.				.3
ἐγὼ τῷ ἀδελφιδῷ μου,	7:10	7:10	7:11	.1
καὶ ἐπ' ἐμέ ἢ ἐπιστροφή αὐτοῦ.				.2
έλθέ, ἀδελφιδέ μου, ἐξέλθωμεν εἰς ἀγρόν,	7:11	7:11	7:12	.1
αὐλισθῶμεν ἐν κώμαις.				.2
ὀρθρίσωμεν εἰς ἀμπελῶνας.	7:12	7:12	7:13	.1

ἴδωμεν εἰ ἥνθησεν ἡ ἄμπελος,					.2
ἥνθησεν ὁ κυπρισμός,					.3
ἥνθησαν αἱ ῥόαι.					.4
ἐκεῖ δώσω τοὺς μαστοὺς μου σοί.					.5
οἱ μανδραγόραι ἔδωκαν ὁσμήν,	7:13	7:13	7:14		.1
καὶ ἐπὶ θύραις ἡμῶν πάντα ἀκρόδρυα,					.2
νέα πρὸς παλαιά, ἀδελφιδέ μου, ἐτήρησά σοι.					.3
τίς δώῃ σε ἀδελφιδόν μου θηλάζοντα μαστοὺς μητρός μου;			8:1		.1
εὐροῦσά σε ἔξω φιλήσω σε,					.2
καὶ γε οὐκ ἐξουδενώσουσίν μοι.					.3
παραλήμψομαί σε· εἰσάξω σε εἰς οἶκον μητρός μου			8:2		.1
καὶ εἰς ταμεῖον τῆς συλλαβούσης με.					.2
ποτιῶ σε ἀπὸ οἴνου τοῦ μυρεψικοῦ,					.3
ἀπὸ νάματος ῥοῶν μου.					.4
εὐώνυμος αὐτοῦ ὑπὸ τὴν κεφαλὴν μου,			8:3		.1
καὶ ἡ δεξιὰ αὐτοῦ περιλήμψεται με.					.2
ῥρκισα ὑμᾶς, θυγατέρες Ἱερουσαλήμ,			8:4		.1
ἐν ταῖς δυνάμεσιν καὶ ἐν ταῖς ἰσχύσεσιν τοῦ ἀγροῦ·					.2
τί ἐγείρητε καὶ τί ἐξεγείρητε τὴν ἀγάπην ἕως ἂν θελήσῃ.					.3
τίς αὕτη ἡ ἀναβαίνουσα λελευκανθισμένη			8:5		.1
ἐπιστηριζομένη ἐπὶ τὸν ἀδελφιδὸν αὐτῆς;					.2

ὑπὸ μῆλον ἐξήγειρά σε.		.3
ἐκεῖ ὠδίνησέν σε ἡ μήτηρ σου·		.4
ἐκεῖ ὠδίνησέν σε ἡ τεκοῦσά σου.		.5
θές με ὡς σφραγίδα ἐπὶ τὴν καρδίαν σου,	8:6	.1
ὡς σφραγίδα ἐπὶ τὸν βραχίονά σου·		.2
ὅτι κραταιὰ ὡς θάνατος ἀγάπη,		.3
σκληρὸς ὡς ἄδης ζῆλος.		.4
περίπτερα αὐτῆς περίπτερα πυρός, φλόγες αὐτῆς.		.5
ὔδωρ πολὺ οὐ δυνήσεται σβέσαι τὴν ἀγάπην,	8:7	.1
καὶ ποταμοὶ οὐ συγκλύσουσιν αὐτήν.		.2
ἐὰν δῶ ἀνὴρ τὸν πάντα βίον αὐτοῦ ἐν τῇ ἀγάπῃ,		.3
ἐξουδενώσει ἐξουδενώσουσιν αὐτόν.		.4
ἀδελφὴ ἡμῖν μικρὰ, καὶ μαστοὺς οὐκ ἔχει.	8:8	.1
τί ποιήσωμεν τῇ ἀδελφῇ ἡμῶν		.2
ἐν ἡμέρᾳ ἣ ἐὰν λαληθῇ ἐν αὐτῇ;		.3
εἰ τεῖχος ἐστίν, οἰκοδομήσωμεν ἐπ’ αὐτήν ἐπάλξεις ἀργυρᾶς.	8:9	.1
καὶ εἰ θύρα ἐστίν, διαγράψωμεν ἐπ’ αὐτήν σανίδα κεδρίνην.		.2
ἐγὼ τεῖχος, καὶ μαστοί μου ὡς πύργοι.	8:10	.1
ἐγὼ ἤμην ἐν ὀφθαλμοῖς αὐτοῦ ὡς εὐρίσκουσα εἰρήνην.		.2
ἀμπελῶν ἐγενήθη τῷ Σαλωμών ἐν Βεελαμών.	8:11	.1
ἔδωκεν τὸν ἀμπελῶνα αὐτοῦ τοῖς τηροῦσιν·		.2
ἀνὴρ οἷσει ἐν καρπῷ αὐτοῦ χιλίους ἀργυρίου.		.3

ἀμπελών μου ἐμὸς ἐνώπιόν μου·	8:12	.1
οἱ χίλιοι Σαλωμών,		.2
καὶ οἱ διακόσιοι τοῖς τηροῦσι τὸν καρπὸν αὐτοῦ.		.3
ὁ καθημένος ἐν κήποις,	8:13	.1
ἐταῖροι προσέχοντες·		.2
τῇ φωνῇ σου ἀκούτισόν με.		.3
φύγε, ἀδελφιδέ μου, καὶ ὁμοιώθητι τῇ δορκάδι	8:14	.1
ἥ τῷ νεβρῷ τῶν ἐλάφων ἐπὶ ὄρη ἀρωμάτων.		.2

**E. Critical Apparatus**

[witnesses: BSACV 68 106 125 147 157 159 161 248 252 253 254 296 297 300 311 487

502 PhiloC CatP]

**Superscriptio**

+: incipiunt LaB

:+ incipit La169

+: ᾠσμα SC

:+ ᾠσματα A

:+ cantica La169

+: ᾠμάτων SAC

:+ canticorum La169

[witnesses: remove C]

+ commentary V 502

**Song of Songs 1:1**

+ major division  $\bar{A}$  starts BS<sup>mg</sup>

+ minor division  $\bar{a}$  starts B<sup>mg</sup>, 147<sup>mg</sup> [numbers in 147 in red ink]

ᾠσμα BSA 147 502 CatP (PG 87.1548A) = MT]

: canticum (= ᾠσμα) Orgn (Ruf 87.5, 88.13) Orgn (Jrm 28.18, 29.18)

: שיר (= ᾠσμα) SyH

: ᾠσματα V PhiloC (29B, 32A)

: cantica Orgn (Jrm 27.10)

ᾠμάτων

+ stop 147

+ comma HP Sw Ra Tr

[witnesses: remove CatP]

ὁ BSAV 147 502] > (>4)253 487(>4)

: ὁ PhiloC (32A)

ἐστιν BSAV] > (>4)253 487(>4)

: ἐστι 147 502 PhiloC (32A) HP

τῷ BSAV 106 147 157 159 161 248 252 254 300 502 Athan (Mntf 2.97) Compl Gra Sw

Ra] > (>4)253 487(>4); 68 296 297 HP

: τοῦ 161 PhiloC (32A)

Σαλωμών BA 502\* HP<sup>lem</sup> Sw] > (>4)253 487(>4)

: Σαλω`μ (ών) V

: Σαλώμων HP<sup>txt</sup>

: Σαλωμων Ra

: Σαλομών S 147, 159 (as usual), 161 (as always), PhiloC (32A)

: Σαλομῶν 502<sup>c</sup>

: σαλωμων SaM

+ stop SyH

+ period HP Sw Ra Tr

+ stichus BSAV SyH Sw Ra Tr

+ paragraphus B

+ commentary 502

### **Song of Songs 1:2**

+ minor division β̄ starts B<sup>mg</sup>

+ rubric SA

[witnesses: add Hippol Orgn (CatP) GregN]

φιλησάτω



με

ἀπὸ

φιλημάτων BSAV 147 502 Orgn (CatP 92.30) PhiloC (32C) GregN (14) CatP (PG  
87.1548B) (LaB)]

: φιλήματος 106 Hippol (Richard 2.1)

στόματος

αὐτοῦ

[witnesses: remove Orgn (CatP)]

+ stop V 147 SyH

+: comma Ra Tr

:+ colon HP Sw

+ stichus BSA SyH Sw Ra Tr [> V]

+ rubric V

+ stichus V

+ commentary 502

ὅτι

ἀγαθοὶ

+< οἱ 487 GregN (CatP PG 87.1658D) CatP (PG 87.1548C) [> GregN (14)]

μαστοί BSAV 147 502 Hippol (Richard 2.1) PhiloC (36B) GregN (14) CatP (PG  
87.1548C)]

: μασθοί 253 (as always)

: ubera (= μαστοί) Orgn (Ruf 92.14) Orgn (Jrm 32.12)

: loquelæ (quia bonæ sunt loquelæ tuæ super vinum) Orgn (Ruf 101.2 §1.3): “in  
quibusdam exemplaribus...tamen nos Septuaginta interpretum scripta per omnia  
custodimus”

σου

ὑπὲρ

οἶνον

+ stop AV 147 SyH

+ comma HP Sw Ra Tr

[witnesses: add C]

+ stichus BSACV SyH Sw Ra Tr

### **Song of Songs 1:3**

καὶ

ὁσμὴ BSAC 147 502 Hippol (Richard 2.1) GregN (14) PhiloC (37A) CatP (PG  
87.1548C)]

: ὠσμὴ (ωλο: ὁσμὴ) V

μύρων

σου

+ stop 147

ὑπὲρ

πάντα

τὰ BSAV 147 502 Hippol (Richard 2.1) GregN (14) PhiloC (37A) CatP (PG 87.1548C)]

> C

ἀρώματα

+ stop AV 147 502 SyH

+ period Tr

+ colon HP Sw

+ comma Ra

+ stichus BSAC SyH Sw Ra Tr

+ commentary 147 502

+ minor division β̄ 147<sup>mg</sup>

μύρον Sw Ra]

: μῦρον HP

ἐκκενωθὲν BSACV 147 502 Hippol (Richard 2.1) GregN (14) PhiloC (37C) CatP (PG 87.1548C)]

: ἐκκαίνωθὲν (αι/ε: ἐκκενωθὲν) S

: exinanito Ambr (Sag)

: effusum (= ἐκχυθὲν?) LaB (See DE BRUYNE 107)

: exinanitum GregE (DE BRUYNE 107)

: ἐκχυθὲν cj (based on effusum) DE BRUYNE (107)

ὄνομά

σου BSC 147 Hippol (Richard 2.1) GregN<sup>l</sup> (14) PhiloC (37C) CatP (PG 87.1548C)]

: σοι AV 161(mg) 248(mg) 253 297 300 502 GregN (14) Cyril (Aub 1.i.133, 309)

+ stop V 147 502 SyH

+: period Sw Ra Tr

:+ colon HP

+ stichus BSAC SyH Sw Ra Tr

+ rubric A

διὰ

τοῦτο

νεάνιδες BSAC 147 502 Hippol (Richard 2.1) GregN (14) PhiloC (37C) CatP (PG 87.1552A)]

: νεάνηδες (η/ι: νεάνιδες) V

ἡγάπησάν

σε

+ stop A 147 502 SyH

+: colon Tr

:+ comma HP Sw Ra

+ stichus SAC SyH Ra Tr [> BV Sw]

### **Song of Songs 1:4**

+< καὶ Hippol (Richard 2.34) [> Hippol (Garitte 2.34) GregN (14)]

+< et LaB Orgn (Jrm 34.13) [> LaH Orgn (Ruf 101.9)]

εἰλκυσάν

σε BSACV 147 502 Hippol (Richard 2.34) Thdt (60C) GregN (14) PhiloC (37C) CatP

(PG 87.1552A) HP Ra Sw]

: με Cyril (Aub 1.1.309) Comp Gra

: te Orgn (Ruf 101.9 §1.4) Orgn (Jrm 34.14 §1.5)

+ stop V 502

+: period Tr

:+ comma Ra

:+ colon HP Sw

+ stichus BAC Sw Ra Tr [> SV]

### **Song of Songs 1:4.2**

ὁπίσω BSACV 147<sup>mg</sup> 502 Hippol (Garitte 2.34) Thdt (60C) GregN (14) PhiloC (37C)

CatP (PG 87.1552A)] > Hippol (Richard 2.34)

σου BSACV 147<sup>mg</sup> 502 Hippol (Garitte 2.34) Thdt (60C) GregN (14) PhiloC (37C) CatP

(PG 87.1552A)] > Hippol (Richard 2.34) Ignat (Ephes §17 long recension)

: te Orgn (Jrm 34.14 §1.5) Orgn (Ruf 101.9 §1.4)

: se Orgn<sup>vl</sup> (Ruf 101.9 §1.4)

+ stop 147<sup>mg</sup>

εἰς

ὁσμὴν

μύρων BSACV 147 502 GregN (14) PhiloC (41C) (LaB LaH SyH)]

: μύρου Hippol (Richard 2.34) Cyril (Aub 1.2.373) Thdt (60C) CatP (PG 87.1552A)

: ἐνώδίας Athan (Mntf 1.855)

σου BSACV 147 502 Hippol (Richard 2.34) Thdt (60C) GregN (14) PhiloC (41C) CatP  
(PG 87.1552A)] > Athan (Mntf 1.855)

δραμοῦμεν BSAC 147 GregN<sup>vl</sup> (14) PhiloC (41C) CatP (PG 87.1552A)] > PHam

: δραμοῦμαι Athan (Mntf 1.855)

: δραμούμεθα V 297 Ignat (Ephes §17 long recension) GregN (14)

: δραμούσα Cyril (Aub 1.1.309; cf. 1.2.33; 1.5.502)

: δραμούσαι Thdt (60C)

: ἔδραμον Hippol (Richard 2.34) Thdt (Schulze 3.1317 apud HP)

: δράμωμεν 502

+ stop AV 147 502 PHam SyH

+: period Sw Ra Tr

:+ colon HP

+ stichus BSACV 147 SyH Sw Ra Tr

+ paragraphus B

+ commentary 147 502

### **Song of Songs 1:4.3**

+ minor division  $\overline{\gamma}$  starts B<sup>mg</sup> 147<sup>mg</sup>

+ rubric S-LaW-LaF V

+ stichus V

[witnesses: add Nilus (CatP)]

+< αἰα (= καὶ) PHam

εἰσήνεγκέν BSACV Sw Ra]

: εἰσήνεγκέ 147 Hippol (Richard 3.1) GregN<sup>ms</sup> (14) PhiloC (41C) HP

: εἰσήγαγέ 297 300 487 GregN (14) CatP (108.28) Nilus (CatP PG 87.1552C, 1689B)

: εἰσήγαγέν 502

: introduxit LaH Orgn (Ruf 108.13 §1.5) Orgn (Jrm 35.5 §1.5) Ambr (Sag; Sab EP)

: induxit LaB

με

ὁ

βασιλεὺς

εἰς

τὸ

ταμεῖον Bc.2(apud Sw)S [68 248 254 297] GregN<sup>vl</sup> (14) PhiloC (41C) HP Sw]

: ταμίον (ιν̄ει: ταμεῖον) B\*CV

: ταμεῖον A 106 147 157 159 161 252 253 296 300 487 502 Hippol (Richard 3.1)

GregN (14) CatP (108.29) Nilus (CatP PG 87.1552C, 1689B) Compl Gra

: ταμίειον (sic) Ra

: τᾰμῐον Fa SaM

αὐτοῦ

[witnesses: remove Nilus (CatP)]

+ stop AV 147 502 SyH

+: period Sw Ra Tr

:+ colon HP

+ stichus BSAC SyH Sw Ra Tr

+ paragraphus B

**Song of Songs 1:4.4**

+ minor division  $\overline{\delta}$  starts B<sup>mg</sup>

+ rubric S-LaW-LaF V

+ stichus V

ἀγαλλιασώμεθα BSACV 147 502 PhiloC (41C) GregN (14) CatP (PG 87.1552D)]

: ἀγαλλιασόμεθα 106

: ἀγαλλιασθῶμεν Hippol (Richard 3.4)

: exultabimus (= ἀγαλλιασόμεθα) Orgn (Jrm 35.12 §1.5)

: exultemus (= ἀγαλλιασώμεθα) LaB LaH Ambr (Sag; Sab EP)

: exultemus (= ἀγαλλιασώμεθα) Orgn (Ruf 108.13 §1.5)

καὶ

εὐφρανθῶμεν BSACV 147 502 Hippol (Richard 3.4) GregN (14) PhiloC (41C) CatP (PG 87.1552D)]

: laetabimur (= εὐφρανοῦμεν) Orgn (Jrm 35.12 §1.5)

: laetemur (= εὐφρανθῶμεν) LaB Ambr Ambr (Sag; Sab EP)

: iucundemur LaH Orgn (Ruf 108.13 §1.5)

ἐν

σοί

+ stop AV 147 502 SyH

+: period Tr

:+ comma Ra

:+ colon HP Sw

+ stichus BSAC SyH Sw Ra Tr

**Song of Songs 1:4.5**

ἀγαπήσομεν B\*SAV CatP (111.26) HP Sw Ra]

: ἀγαπήσωμεν B<sup>c.3</sup>C 68 125 147 157 149 161 252 311 487 502 Hippol (Richard 3.4)

GregN (14) PhiloC (44A) CatP (PG 87.1553A = PG 17.256A = Mai 263) Ald

: diligamus (= ἀγαπήσωμεν) Ambr (Sag)

: diligemus (= ἀγαπήσομεν) LaB LaH Jrm Orgn (Jrm 35.18 §1.5) Orgn (Ruf 110.28 §1.5)

: diligimus (= ἀγαποῦμεν) GregE

: τῆνδεμεν = ἀγαπήσωμεν SaM

μαστούς BSACV 147 502 Hippol (Richard 3.4) PhiloC (44A) GregN (14) CatP (111.26 = PG 17.256A)]

: μασθούς 253 CatP (PG 87.1553A = Mai 263)

σου

ὑπὲρ

οἶνον BSAC 147 502 Hippol (Richard 3.4) GregN (14) PhiloC (44A) CatP (111.27)]

: ἥλιον V

: ὄπλον 68

+ ζήτει B<sup>c.4</sup> (added by unrefined hand at end of column)

+ τὴν B<sup>c.4</sup>

+ μελιδόνην B<sup>c.4</sup>

+ κεφ. B<sup>c.4</sup>

+ ις' B<sup>c.4</sup>

+ stop AV 147 502 SyH

+: period Tr

:+ colon HP Ra Sw

+ stichus BSAC SyH Sw Ra Tr

+ rubric SV



+ stichus V

+ paragraphus V

### **Song of Songs 1:4.6**

[witnesses: add Orgn (CatP)]

εὐθύτης

ἡγάπησέν BSACV 502 Sw Ra]

: ἡγάπησέ 147 Hippol (Richard 3.4) Orgn (CatP 111.32) GregN (14) PhiloC (44D) CatP  
(PG 87.1553A) HP

σε BSACV 502 Hippol (Richard 3.4) Orgn (CatP 111.32) GregN (14) PhiloC (44D) CatP  
(PG 87.1553A)]

: με 147 159

[witnesses: remove Orgn (CatP)]

+ stop AV 147 502 SyH

+ period HP Sw Ra Tr

+ stichus BSACV SyH Sw Ra Tr

+ paragraphus B

+ commentary 502

### **Song of Songs 1:5**

+ minor division  $\bar{\epsilon}$  starts B<sup>mg</sup>

+ rubric S-LaW-LaF AV

+ stichus V

+ paragraphus V

μέλαινά BSA 147 502 Hippol (Richard 4.1) GregN (42) PhiloC (45A) CatP (PG  
87.1553B)]

: μέλενά (ἐναι: μέλαινά) CV

εἶμι

+ ἐγὼ 68 147 157 159 254 296 502 HP = MT [> BSACV 106 161 248 252 253 297 300

487 Hippol (Richard 4.1) Athan (Mntf 2.124) GregN (42) Thdt (60C) PhiloC

(45A) CatP (PG 87.1553B) Compl Gra Sw Ra]

+ stop 147

καὶ

καλή

+ comma HP Sw Ra Tr

θυγατέρες BSAC 502 Hippol (Richard 4.1) GregN (42) PhiloC (45B) CatP (PG  
87.1553B)]

: θυγάτηρ V 147

Ἱερουσαλήμ GregN (42) = MT]

: Ἱερουσαλήμ Hippol (Richard 4.1) PhiloC (45B) CatP (PG 87.1553B) HP

: Ιερουσαλημ Ra

: ἰλῆμ SACV 147 502

: Ἰσραήλ B 68 Sw

: יְהוּדָא (= Ἰσραήλ) Fa<sup>vid</sup> SaM

: יְהוּדָא (= Ἱερουσαλήμ) SyH

: יְהוּדָא (= Ἰσραήλ) SyH<sup>mg</sup>

+ stop V 147 502 SyH

+ comma HP Sw Ra Tr

+ stichus BSACV SyH Sw Ra Tr

[witnesses: remove Hippol]

ὥς

σκηνώματα

Κηδάρ Sw]

: Κηδαρ Ra

: Κηδάρ HP

+ comma HP Sw Ra Tr

+ apostrophe A

+ stop 147 502

+ stichus C [> BSAV Sw Ra Tr]

ὥς

δέρρεις S 147 502 GregN (42) CatP (PG 87.1553B) (LaB)Sw Ra]

: δέρρεις HP

: δέρριν 487

: δέρρις BACV 161 248 252 GregN<sup>mss</sup> (42) PhiloC (45C) Compl

: δερρις SaS

: pellis (= δέρρις) GregE (DE BRUYNE 107)

: δερρις (sic) 234

: δέρρι (sic) 296

Σαλωμών BACV HP Sw]

: Σαλωμων Ra

: Σαλομών 147 161 234 GregN<sup>mss</sup> (42) PhiloC (45C) CatP (PG 87.1553B)

: Σαλομῶν (sic accent) 36

: σαλωμων[n] Fa

: Σολομών S GregN (42)

: Σολομώντος GregN<sup>ms</sup> (42)

: σαλωμων SaM SaS

+ stop AV 36 147 SyH

+ period HP Sw Ra Tr

+ stichus BSAC 147 SyH Sw Ra Tr

+ commentary 147 502

### **Song of Songs 1:6**

[witnesses: add Hippol]

+ minor division  $\overline{\delta}$  147<sup>mg</sup>

+ rubric LaW-LaF

μή

βλέψητέ BSC 147 502 PhiloC (45C) GregN (42) CatP (PG 87.1556A)]

: βλέψηται (αινε: βλέψητέ) AV

: βλέπετέ Hippol (Richard 4.1)

με BACV 147 502 Hippol (Richard 4.1) GregN (42) PhiloC (45C) CatP (PG 87.1556A)]

> 161 248 Compl

: μοι S

+ stop A

+ comma Sw Ra Tr] > HP

ὅτι

ἐγώ BSACV 147 502 Hippol (Richard 4.1) GregN (42) CatP (PG 17.256B = Mai 265.5)]

> CatP (PG 87.1556A)

εἰμι BSACV 147 502 GregN (42) PhiloC (45C) CatP (PG 87.1556A)] > Hippol (Richard

4.1)(~)

μεμελανωμένη BSACV 147 502 Hippol (Richard 4.1) GregN (42) PhiloC (45C) CatP

(PG 87.1556A) HP Sw Ra]

: μελανωμένη Ald

+ εἰμί Hippol (Richard 4.1)(~)

+ stop A 147 SyH [> 502]

+ comma HP Sw Ra Tr

+ stichus BSAC SyH Sw Ra Tr

+< μηδέ Hippol (Richard 4.1)

ὅτι

+ non (quoniam non est intuitus me sol) Ambr (Sag)

παρέβλεψέν BSAV 502 Sw Ra]

: παρέβλεψε C 147 GregN (42) PhiloC (45D) CatP (PG 87.1556A) HP

: παρέβλαψε GregNmss (42)

: παρείδέ Hippol (Richard 4.1)

με

ὁ

ἥλιος

+ stop AV 147 502 SyH

+: period Tr

:+ colon HP Sw Ra

+ stichus BSAC SyH Sw Ra Tr

+ commentary 502

υἱοὶ

μητρὸς BSA Hippol (Richard 4.2) GregN (42) PhiloC (48A) CatP (PG 87.1556B)]

:  $\overline{\mu\rho\varsigma}$  (nomen sacrum) CV 147 502

μου

ἐμαχέσαντο

ἐν BSACV GregN (42) PhiloC (48A) CatP (PG 87.1556B)] > Hippol (Richard 4.2)

GregNmss (42)

ἐμοί BSACV GregN (42) PhiloC (48A) CatP (PG 87.1556B)]

: με Hippol (Richard 4.2)

+ stop AV 147 502 SyH

+ period Tr

+ comma HP Sw Ra

+ stichus BSAC SyH Sw Ra Tr

ἔθεντό

με

φυλάκισσαν BSAC 502 147 PhiloC (48B) GregN (42) CatP (PG 87.1556B)]

: φυλάσσουσαν V 253

: φυλακὴν Hippol (Richard 4.3)

έν

ἀμπελῶσιν SA 147 502 GregN (42) CatP (PG 87.1556B)]

: ἀμπελῶνι 300 Hippol (Richard 4.3) GregN<sup>mss</sup> (42) PhiloC (48B)

: ἀμπελῶσειν (εἰνί: ἀμπελῶσιν) V

+ stop AV 147 502 SyH

+: colon Sw Ra Tr

:+ comma HP

+ stichus BSAC SyH Sw Ra Tr

[witnesses: add 924]

+< τὸν PhiloC (48B)

ἀμπελῶνα

+ δε 106

ἐμόν

οὐκ

ἐφύλαξα BSCV 147 502 Hippol (Richard 4.3) GregN (42) PhiloC (48B) CatP (PG  
87.1556B)]

: ἐφύλαξαν A (ἐφύλαξα<sup>~</sup>)

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus 924<sup>vid</sup> BSAC 147 SyH Sw Ra Tr [> V]

+ paragraphus B

+ commentary 147 502

### **Song of Songs 1:7**

+ minor division  $\bar{\epsilon}$  147

+ rubric S-LaW-LaF V

+ stichus V

[witnesses: add 155]

ἀπάγγελόν 924 BSACV 147 502 Hippol (Richard 6.1) GregN (42) PhiloC (49A) CatP  
(PG 87.1557A)]

: ἀπάγγελών (ω<sup>λο</sup>: ἀπάγγελόν) 155

μοι

+ comma Sw Ra Tr [> HP]

ὄν

ἡγάπησεν

ἡ

ψυχῇ

μου BSAC 147 502 Hippol (Richard 6.1) GregN (42) PhiloC (49A) CatP (PG  
87.1557A)]

: σο[υ] 924

+ stop V 502 SyH

+ comma HP Sw Ra Tr

+ stichus 924<sup>vid</sup> BSACV SyH Sw Ra Tr

[witnesses: add Nilus (CatP)]

ποῦ

ποιμαίνει BSC 147 502 Hippol (Richard 6.1) GregN (43) PhiloC (49A) Nilus (CatP PG 87.1608D) CatP (PG 87.1557A) HP Sw Ra] > (~)106 Cyril (Aub 4.159)(~)

: ποιμαίνης (η<sup>λ</sup>ει: ποιμαίνει) 157

: ποιμένις (ε<sup>λ</sup>αι, λ<sup>λ</sup>ει: ποιμαίνει) V

: ποιμανεῖς A Gra

: ποιμαίνε]ι[ς 924

: pascis (= ποιμαίνει) LaB Orgn (Jrm 39.24 §1.8) Orgn (Ruf 134.9)

+ κοιτάζεις (~)106 Cyril (Aub 4.159)(~)

+ stop 147 502

+ comma HP Sw Ra Tr

[witnesses: remove 924]

ποῦ

κοιτάζεις 924<sup>lac</sup> BSAC 147 502 GregN (43) PhiloC (49A) Nilus (CatP PG 87.1608D)

CatP (PG 87.1557A) HP Sw Ra] > (~)106 Cyril (Aub 4.159)(~)

: κοιτάζης (η<sup>λ</sup>ει: κοιτάζει) V

: κοιτάζη Hippol (Richard 6.1)

: κοιτάσεις Gra

: manes (ubi manes) Ambr (Sag)

+ ποιμαίνεις (~)106 Cyril (Aub 4.159)(~)

[witnesses: remove Nilus (CatP)]



έν

μεσημβρία

+ stop AV 147 502 SyH

+ comma HP Sw Ra Tr

+ stichus BSAC SyH Sw Ra Tr

μήποτε HP Ra]

: μή ποτε Sw

γένωμαι

ώς BSACV 502 Hippol (Garitte 6.2) GregN (43) PhiloC (49B) HP Sw Ra] > Hippol

(Richard 6.2) Ambr (Sab EP) Athan (Mntf 1.1005)(~:)

: ώσεì 147 157 159 487 CatP (PG 87.1557A) Ald

περιβαλλομένη BSACV 147 502 Hippol (Richard 6.2) GregN (43) PhiloC (49B) Cyril

(CatP PG 87.1557B) CatP (PG 87.1557A)] > Athan (Mntf 1.1005)(~:)

: operta LaB LaH

: circumamicta Ambr (Sab EP)

έπ' BSACV 147 Hippol (Richard 6.2) GregN (43) PhiloC (49B) CatP (PG 87.1557A)]

: έν 502

: super LaB LaH Ambr (Sab EP)

άγέλαις SAC 147 502 Hippol (Richard 6.2) GregN (43) PhiloC (49B) CatP (PG

87.1557A) HP Ra]

: άγέλας B 253 Sw

: άγέλα (αγελασε for άγέλα σῆ? or for άγέλας έ<ταίρων σου>?) V

: greges (super greges) LaB LaH Ambr (Sab EP)

έταίρων BA 147 502<sup>c</sup> Hippol (Richard 6.2) GregN (43) PhiloC (49B) CatP (PG

87.1557A)] > V

: έτέρων (έναι: έταίρων) SC 125 155 253 311 502\*

: **ἑταίρων** (= ἑταίρων) SyH

: **sodalium** (= ἑταίρων) LaB LaH Ambr (Sab EP)

σου BSAC 147 502 Hippol (Richard 6.2) GregN (43) PhiloC (49B) CatP (PG 87.1557A)]

> 311

: σε (ἐν ἡ: σῆ) V

: **σου** (= σου) SyH

: μου 125

+ ὡς Athan (Mntf 1.1005)(~:)

+ ῥεμβομένη Athan (Mntf 1.1005)(~:)

+ stop AV 147 502 SyH

+ period Athan (Mntf 1.1005); HP Sw Ra Tr

+ stichus BSACV SyH Sw Ra Tr

+ paragraphus B

+ commentary 502

### **Song of Songs 1:8**

+ minor division  $\overline{\varsigma}$  starts Bmg

+ rubric S-LaW-LaF V

+ stichus V

ἐάν

μή

γνώσ BSACV 147 311 502<sup>c</sup> Hippol (Richard 7.1) GregN (43) PhiloC (49B) CatP (PG 87.1557C)]

: ἔγνωσ 300

: ἐπίγνωσ Procop (CatN 1.1482)

: γνώσ 502\*

σεαυτήν BSACV 147 502 Hippol (Richard 7.1) GregN (43) PhiloC (49B) CatP (PG 87.1557C)]

: έαυτήν 311 Athan (Mntf 2.124)

+ stop A

+ comma Sw Ra Tr [> HP]

ή

καλή

έν

γυναιξίν BSACV PhiloC (49B) GregN (43) CatP (PG 87.1557C)]

: γυναιξί Hippol (Richard 7.1)

+ stop AV 147 502 SyH

+ comma HP Sw Ra Tr

+ stichus BSACV SyH Sw Ra Tr

+ rubric 161

## **Song of Songs 1:8.2**

ἐξελθε

σὺ BSACV 147 502 Hippol (Richard 7.3) GregN (43) CatP (PG 87.1557C) HP Sw Ra] >  
Athan (Mntf 2.124) PhiloC (49C)

: σοι 155 253 Gra

: ܣܘܝ (= σοι) SyH

+ stop 502

+ commentary 502

έν

πτέρναις

των

ποιμνίων BSACV 147 502 Hippol (Richard 7.3) GregN (43) PhiloC (49C) CatP (PG 87.1557C)]

: ποιμένων Athan (Mntf 2.124)

+ σου 300 CatP (PG 87.1557C)

+ stop A SyH

+ comma 502 (or is this for insertion?), HP Sw

+ stichus BSAC SyH Sw Ra Tr

### **Song of Songs 1:8.3**

καὶ BS<sup>a(mg)</sup>CV 147 502<sup>c</sup> Hippol (Richard 7.3) GregN (43) PhiloC (49C) CatP (PG 87.1557C)] > S\* 502\*

ποίμαινε BSAC 147 502 Hippol (Richard 7.3) GregN (43) PhiloC (49C) CatP (PG 87.1557C)]

: ποίμενε (εἶναι: ποίμαινε) V

τὰς BSACV 147 502 Hippol (Richard 7.3) GregN (43) PhiloC (49C) CatP (PG 87.1557C)]

: τοὺς 253

ἐρίφους

σου BSACV 147 502 Hippol (Richard 7.5) PhiloC (49C) CatP (PG 87.1557C)] > GregN (43)

: μου 125

+ stop V SyH

+ stichus BSACV SyH Sw Ra Tr

### **Song of Songs 1:8.4**

ἐπὶ BSACV 147 502 Hippol (Richard 7.5) ≈Orgn (CatP 142.27) GregN (43) PhiloC (52A) CatP (PG 87.1557C)]

: in LaB LaH Orgn (Ruf 141.18 §2.5) Orgn (Jrm 40.26 §1.9) Ambr (Sag)

σκηνώμασιν BSACV Sw Ra]

: σκηνώμασι 147 502 ≈Orgn (CatP 142.27) GregN (43) PhiloC (52A) CatP (PG 87.1557C) HP

: σκηνωμάτων Hippol (Richard 7.5)

: tabernaculis LaB LaH Orgn (Ruf 141.18 §2.5) Orgn (Jrm 40.26 §1.9) Ambr (Sag)

τῶν

[witnesses: add 924]

ποιμένων 924 BSACV 147 502 Hippol (Richard 7.5) ≈Orgn (CatP 142.27) PhiloC (52A) CatP (PG 87.1557C)]

: ποιμνίων GregN (43) [see 1:8.2]

+ σου A Gra<sup>bra</sup>

+ stop V 147 502 SyH

+ period HP Sw Ra Tr

+ stichus 924 BSACV 147 SyH Sw Ra Tr

+ commentary 147 502

### **Song of Songs 1:9**

+ minor division  $\overline{\varsigma}$  147<sup>mg</sup>

+ rubric 161

τῇ 924 BSACV 147 502 Hippol (Richard 8.1) GregN (70) PhiloC (52A) CatP (PG 87.1560B)]

: γη A (probably to be read TH but it really looks like ΓH)

ἵππων

μου

ἐν BSCV 147 502 Hippol (Richard 8.1) GregN (70) PhiloC (52A) CatP (PG 87.1560B)]

: ἐπ' A

ἄρμασιν BSAV Sw Ra]

: ἄρμασι C 147 502 Hippol (Richard 8.1) GregN (70) PhiloC (52A) CatP (PG 87.1560B)

HP

Φαραὼ HP Sw]

: Φαραω Ra

+ stop 502

+ stichus 924 BSAC Sw Ra

ὁμοίωσά 924 BSAC 147 Hippol (Richard 8.1) GregN (70) PhiloC (52A) CatP (PG 87.1560B)]

: ὁμοίως (sic) V

σέ BSAC 147 Hippol (Richard 8.1) GregN (70) PhiloC (52A) CatP (PG 87.1560B)]

: δέ V

: ٤- (= σέ) SyH

+ comma Sw Ra Tr [> HP]

ἡ BSACV 147 502<sup>c</sup> Hippol (Richard 8.1) GregN (70) PhiloC (52A) CatP (PG 87.1560B)]

: τῶν 502\*

πλησίον BSACV 147 502<sup>c</sup> Hippol (Richard 8.1) GregN (70) PhiloC (52A) CatP (PG 87.1560B)]

: πλησίων (ω<sup>λ</sup>ο: πλησίον) 502\*

μου BSACV 147 502 GregN (70) PhiloC (52A) CatP (PG 87.1560B)] > Hippol (Richard 8.1)

: μ]ο[υ 924

[witnesses: remove 924]

+ stop V 147 502 SyH

+ period HP Sw Ra Tr

+ stichus BSAC SyH Sw Ra Tr

+ paragraphus S

+ commentary 502

[witnesses: remove Hippol]

### **Song of Songs 1:10**

+ rubric S-LaW-LaF

[witnesses: add Orgn (CatP)]

τί

ώραιώθησαν BSAV 147 502 Orgn (CatP 155.28) GregN (70) PhiloC (52B) CatP (PG 87.1560C)]

: ώρεώθησαν (εἶναι: ώραιώθησαν) C

+< αἱ Orgn (CatP 155.28) PhiloC (52B) [> CatP (PG 87.1560C)]

[witnesses: add Hippol]

σιαγόνες

σου

[witnesses: remove Orgn (CatP)]

ώς BSACV 147 502 Hippol (Richard 9.1) GregN (70) CatP (PG 87.1560C)]

: ὑπὲρ (Arm<sup>4</sup>)

τρυγόνες BS 68 252 502 Hippol (Richard 9.1) Gra Sw Ra]

: τρυγόνος CV 147 GregN (70) PhiloC (52B) CatP (PG 87.1560C) HP

: τρυγόνα (Arm<sup>4</sup>)

: στρυγονες (sic) A

: ~~στρυγονες~~ (= τρυγόνος) SyH

+ stop AV 147 502 SyH

+ comma HP Sw Ra

+ stichus BSAC SyH Sw Ra Tr

τράχηλός BSACV 147 502 Hippol (Richard 9.1) GregN (70) PhiloC (52C) CatP (PG 87.1560D)]

: τράχηλοί 300

σου

ὥς BSACV 147 502 Hippol (Richard 9.1) GregN (70) PhiloC (52C) CatP (PG 87.1560D)]

: sicut LaB Ambr (Sab EP)

ὀρμίσκοι BSCV 147 502 Hippol (Richard 9.1) GregN (70) CatP (PG 87.1560D)]

: redimicula (= ὀρμίσκοι) LaB LaH Ambr (Sag; Sab EP) Orgn (Ruf 153.25)

: حفا (= ὀρμίσκοι) SyH

: ὀρμίσκος A 254 PhiloC (52C) Orgn (Jrm 41.22)

: redimiculum (= ὀρμίσκος) GregE (DE BRUYNE 107)

: monile (= ὀρμίσκος) Orgn (Jrm 41.21)

+ stop AV 502 SyH

+: period (exclamation) Tr

:+ question mark HP Sw Ra

+ stichus BSAC 147 SyH Sw Ra Tr

+ paragraphus B

+ commentary 147 502

### **Song of Songs 1:11**

+ minor division ζ̄ starts B<sup>mg</sup> 147<sup>mg</sup>

+ rubric 161



ὁμοιώματα BS<sup>a</sup>ACV 147 502 Hippol (Richard 10.1) GregN (70) PhiloC (53A) CatP (PG 87.1561B) (LaB)]

: ὁμοίωμα S\*

: similitudinem GregE (DE BRUYNE 107)

χρυσίου BSACV GregN (70) PhiloC (53A) CatP (PG 87.1561B)]

: χρυσ<ί>ου Hippol (Richard 10.1)

ποιήσομέν BSAC GregN (70)]

: ποιήσωμέν V 147 502 155 159 253 311 487 Hippol (Richard 10.1) GregN<sup>mss</sup> (70)

PhiloC (53A) CatP (PG 87.1561B)

: faciemus (= ποιήσομέν) LaB LaH Orgn (Jrm 43.12) Orgn (Ruf 156.27)

σολ

+ stop AV SyH

+ stichus BSC SyH Sw Ra Tr [> A]

μετὰ BSACV 147 502 PhiloC (53A) GregN (70) CatP (PG 87.1561B)]

: ἀπὸ Hippol (Richard 10.1)

: cum LaB LaH Jrm (Jov 1.30)

: ex Ambr (Sab EP)

στιγμάτων BSACV 147 502 Hippol (Richard 10.1) GregN (70) PhiloC (53A) CatP (PG 87.1561B)]

: distinctionibus LaB LaH Ambr (Sab EP) Jrm (Jov 1.30) GregE (VACCARI 15) Orgn (Ruf 156.27)

: stigmatibus Orgn (Jrm 42.6; 43.12)

: stegmatibus La5704

τοῦ

ἀργυρίου BSACV 147 502 Hippol (Richard 10.1) GregN (70) PhiloC (53A) CatP (PG  
87.1561B)]

: argenti LaB LaH Ambr (Sab EP) Jrm (Jov 1.30) GregE

+ stop V SyH

+: period HP Sw Ra Tr

:+ comma Orgn (Ruf 156.27) Orgn (Jrm 43.12)

+ stichus BSAC SyH Sw Ra Tr

### **Song of Songs 1:12**

+ rubric LaW-LaF

ἕως

οὐ

ὁ

βασιλεὺς

ἐν BSACV 502 Hippol (Garitte 11.1) GregN (70) PhiloC (53B) CatP (PG 87.1561B)] >

147 (at page turn), Hippol (Richard 11.1) [see next]

ἀνακλίσσει B 147 502 Hippol (Garitte) GregN (70) PhiloC (53B) CatP (PG 87.1561B)]

: ἀνακλήσει (η√ι: ἀνακλίσσει) C

: ἀνακλίσσι (ι√ει: ἀνακλίσσει) SA

: ἀνακλείσει (ει√ι: ἀνακλίσσει) V

: ἐναγκαλίση Hippol (Richard 11.1)

αὐτοῦ

+ stop V 147 502 SyH Orgn (Ruf 156.28 §2.8) Orgn (Jrm 43.13 §2:2) CatP (PG  
87.1561B)

+: comma Sw Ra Tr

:+ colon HP

+ commentary 502

+ stichus BSAC SyH Sw Ra [> V]

+ paragraphus BS

+ minor division  $\overline{\eta}$  starts B<sup>mg</sup>

+ rubric SAV 161

+ stichus V

+ paragraphus V

νάρδος

μου BSACV 147 502 Hippol (Richard 12.1) GregN (70) PhiloC (53C) Orgn (Ruf 165.19)

Orgn (Jrm 43.16)] > CatP (PG 87.1564B)

ἔδωκεν

ὁσμὴν

αὐτοῦ

+ stop V 147 502 SyH

+ period HP Sw Ra Tr

+ stichus BSACV 147 SyH Sw Ra Tr

+ commentary 147

### **Song of Songs 1:13**

+ minor division  $\overline{\eta}$  147<sup>mg</sup>

ἀπόδεσμος BSACV 147 502 Hippol (Richard 12.1) GregN (70) PhiloC (53D) CatP

(168.24)]

: colligatio Ambr (Sab EP)

: alligamentum LaB Orgn (Ruf 168.6)

: fasciculus LaH Jrm (Ep 22.25) Orgn (Jrm 44.18)

: ἀπὸ δεσμοῦ 68

τῆς BSACV 147 Hippol (Richard 12.1) PhiloC (53D) CatP (168.24)] > 253 300 502

GregN (70)

στακτης BSAV 147 502 Hippol (Richard 12.1) GregN (70) PhiloC (53D) CatP (168.24)]

: τακτης (sic: τηστακτης) C

: guttæ LaB LaH Orgn (Jrm 168.6) Ambr (Sab EP)

: stactæ Jrm (Ep 22.25)

: stactes Orgn (Jrm 44.18): “stactes” — id est guttæ sive stillæ

+ μου V

+< ó 300

ἀδελφιδός BSAC 147 502 Hippol (Richard 12.2) GregN (70) PhiloC (53D) CatP (PG

87.1565A = Mai 274.17)]

: ἀδελφιδούς 253 (as always), CatP (168.25)

: ἀδελφιδούς (ηγί: ἀδελφιδούς) V (usually, ἀδελφιδούς)

: frater LaB (as usual in LaB)

: fratruelis LaH Orgn (Jrm 44:18) (as usual in Jerome)

: fraternus Orgn (Ruf 168:6) (as usual in Rufinus)

: consobrinus Ambr (Sab EP) (as commonly in Ambrose)

: dilectus (= ἀγαπητός) Vg (as usual in Vg) = Symmachus

: ܐܕܠܦܕܘܝܬܐ (sister's son) SyH (as usual in SyH)

: ܐܕܠܦܕܘܝܬܐ SyP

: παCON (my brother) SaT SaS (as usual in Sa)

: [παCΔN] (my brother) Fa (as usual in Fa)

μου BSACV 147 502 Hippol (Richard 12.2) GregN (70) PhiloC (53D) CatP (168.25)]

: meus LaB LaH Ambr (Sab EP)

+ semicolon Ambr (Sab EP)

+ botryo Ambr (Sab EP)(+4)

+ cypri Ambr (Sab EP)(+4)

+ frater Ambr (Sab EP)(+4) (as usual in Ambrose for ἀδελφιδός)

+ meus Ambr (Sab EP)(+4)

έμοί BSACV 147 502 Hippol (Richard 12.2) GregN (70) PhiloC (53D) CatP (168.25)] >

Ald

: mihi (Colligatio guttæ consobrinus meus; botryo cypri frater meus mihi) Ambr (Sab

EP): cf. SS 4:14

+ stop AV 147 502 SyH

+: colon Tr

:+ comma HP Sw Ra

+ stichus BSAC SyH Sw Ra

ἀνὰ SACV 147 Hippol (Richard 12.2) PhiloC (56A) GregN (70) CatP (168.25) (Fa) Sw

Ra] > 502 HP; (>12)B∩, Sw(>12)

μέσον SACV 147 Hippol (Richard 12.2) PhiloC (56A) GregN (70) CatP (168.25) (Fa)

Ra] > (>12)B∩, Sw(>12)

: ἀναμέσον 502 HP

τῶν SACV 147 502 Hippol (Richard 12.2) GregN (70) PhiloC (56A) CatP (168.25) (Fa)

HP Ra] > (>12)B∩, Sw(>12)

μαστῶν SAC 147 502 Hippol (Richard 12.2) GregN (70) PhiloC (56A) CatP (168.25)

(Fa) HP Ra] > (>12)B∩, Sw(>12)

: μασθῶν 253

: μαθητῶν V

μου SACV 147 502 Hippol (Richard 12.2) GregN (70) PhiloC (56A) CatP (168.25) (Fa)

HP Ra] > (>12)B∩, Sw(>12)

: σου 125

αὐλισθήσεται SACV 147 502 Hippol (Richard 12.2) GregN (70) PhiloC (56A) CatP

(168.25) (Fa) HP Ra] > (>12)B∟, Sw(>12)

: requiescit LaB Ambr (Sab EP)

: commorabitur LaH

+ stop V 147 502 SyH

+: period HP Tr

:+ colon Ra

+ stichus SACV SyH Sw Ra Tr

+ commentary 502

### **Song of Songs 1:14**

βότρυς SACV 147 502 PhiloC (56B) GregN (70) CatP (PG 87.1565C) (Fa) HP Ra] >

(>12)B∟, Sw(>12)

: νάρδος Hippol (Richard 13.1)

: nardus Ambr (Sab EP)

: botruus LaB

: botrus LaH

τῆς SACV 147 502 Hippol (Richard 13.1) GregN (70) PhiloC (56B) (Fa) SyH<sup>mg</sup> HP Ra]

> (>12)B∟, Sw(>12)

κύπρου SACV 147 502 Hippol (Richard 13.1) GregN (70) (Fa) SyH<sup>mg</sup> HP Ra] >

(>12)B∟, Sw(>12)

: Κύπρου PhiloC (56B) CatP (PG 87.1565C)

: cypri LaB LaH Ambr (Sab EP)

+ apostrophe 147

ἀδελφιδός SAC 147 502 Hippol (Richard 13.1) GregN (70) PhiloC (56B) CatP (PG

87.1565C) (Fa) HP Ra] > (>12)B⌋, Sw(>12)

: ἀδελφιδούς V 253

: consobrinus Ambr (Sab EP)

μου SACV 147 502 Hippol (Richard 13.1) GregN (70) PhiloC (56B) CatP (PG

87.1565C) (Fa) HP Ra] > (>12)B⌋, Sw(>12)

: meus Ambr (Sab EP)

ἐμοὶ SACV 147 502 PhiloC (56B) GregN (70) CatP (PG 87.1565C) (Fa) HP Ra] > 297

(>12)B⌋, Hippol (Richard 13.1) Sw(>12), (nardus cypri consobrinus meus)

Ambr (Sab EP)

: mihi LaB LaH

+ stop AV 147 502 SyH

+ stichus BSAC SyH Sw Ra Tr

ἐν

ἀμπελῶσιν BSACV 502 Hippol (Richard 13.1) GregN (70) PhiloC (56B) CatP (PG

87.1565C) HP Sw Ra]

: ἀμπελῶνι 147 159 297 Ald

+< ἦ 253

Ἐνγαδδί AC 147 Hippol (Richard 13.1) PhiloC (56B) CatP (PG 87.1565C) HP]

: Ἐνγαδδεί BSV 125 157 502 Sw

: Εγγαδδι Ra

: Ενγααδει 68

: Ενγαδδη 155 311

: ἐν Γαδί GregN (70)

+ stop AV 502 SyH

- + period HP Sw Ra Tr
- + stichus BSACV 147 SyH Sw Ra
- + paragraphus BS
- + commentary 147 502

### **Song of Songs 1:15**

- + major division  $\overline{B}$  starts BmgSmg
- + minor division  $\overline{\theta}$  starts Bmg 147mg
- + rubric S-LaW-LaF AV 161
- + stichus V
- + paragraphus V

ἰδοὺ BSACV 147 502 Hippol (Richard 14.1) GregN (99) PhiloC (56C) Nilus (CatP PG 87.1569A) CatP (PG 87.1569B) = MT]

: vide (= ἰδοὺ) LaB

: ecce (= ἰδοὺ) LaH Vg Ambr (Sab EP)

: εἰς<sup>2</sup>ΗΗΤε (= ἰδοὺ) SaT<sup>vid</sup> SaS

εἶ BSA 147 502<sup>c</sup> GregN (99) Nilus (CatP PG 87.1569A) CatP (PG 87.1569B) = MT] >  
LaH

: ἦ (ἦ√ει: εἶ) CV 155 296 502\* Hippol (Richard 14.1) PhiloC (56C)

: si (= εἶ) LaB

: tu (tu... es = εἶ) Vg

: es (= εἶ) Ambr (Sab EP)

καλή BSACV 147 502 Hippol (Richard 14.1) GregN (99) Nilus (CatP PG 87.1569A)  
PhiloC (56C) CatP (PG 87.1569B)]

: bona Ambr (Sab EP)

: speciosa LaB LaH



+ es (ecce tu pulcher es = ἰδοὺ εἶ καλή = ܐܝܬܝܢ ܕܥܝܢܐ) Vg; cf. Aquila

+ comma Sw Ra Tr [> HP]

ή BSAC 147 Hippol (Richard 14.1) GregN (99) PhiloC (56C) CatP (PG 87.1569B)] > V

155 502

πλησίον BSAV 147 502 Hippol (Richard 14.1) GregN (99) PhiloC (56C) CatP (PG 87.1569B)]

: πλίσιον (ι√η: πλησίον) C

μου

+ comma 147

+ comma 502 HP Sw Ra Tr

+ stichus B Sw Ra [> SAC]

ἰδοὺ BSAV 147 502 Hippol (Richard 14.1) GregN (99) PhiloC (56C) CatP (PG 87.1569B)]

: vide (= ἰδοῦ) LaB

: ecce (= ἰδοὺ) LaH Vg Ambr (Sab EP)

εἶ BSA 147 502 GregN (99) CatP (PG 87.1569B)] > 300 LaH

: ή (η√ει: εἶ) CV 252 296 Hippol (Richard 14.1) PhiloC (56C)

: si (= εἶ) LaB

: tu (ecce tu pulchra = ἰδοὺ εἶ καλή) Vg

: es (= εἶ) Ambr (Sab EP)

καλή BSACV 147 502 252 296 Hippol (Richard 14.1) GregN (99) PhiloC (56C) CatP (PG 87.1569B)]

: φίλη 252<sup>c(mg)</sup>

+ μου 252<sup>c(mg)</sup>

+ stop V SyH

+ colon HP Sw Tr

:+ comma Ra

+ stichus SACV SyH Tr [> B Sw Ra]

+< οἱ 10 300 Cyril (Aub 1.ii.129; CatN 1.359)

ὀφθαλμοί B<sup>c.2(sup ras)</sup> SCV 147 GregN (99) PhiloC (57A) CatP (PG 87.1569B)] >

Hippol (Richard 14.1)

: ὀφθαλμός A

: ὀφθαλμοῖς 502

σου B<sup>c.2(sup ras)</sup> SACV 147 502 GregN (99) PhiloC (57A) CatP (PG 87.1569B)] >

Hippol (Richard 14.1)

περιστεραί B<sup>c.2(πε sup ras)</sup> 147 502 SACV GregN (99) CatP (PG 87.1569B)] > Hippol

(Richard 14.1)

: περιστερᾶς Cyril (Aub 1.i.65) PhiloC (57A) (Arm<sup>3</sup>, Veneta)

: περιστερῶν Cyril (Aub 1.ii.129)

+ stop V 147 502 SyH

+ period HP Sw Ra Tr

+ stichus BSACV SyH Sw Ra Tr

+ paragraphus BS

+ commentary 502

### **Song of Songs 1:16**

+ minor division  $\bar{\iota}$  starts B<sup>mg</sup>

+ rubric S-LaW-LaF AV 161

+ stichus V

[witnesses: add Nilus (CatP)]

ἰδοὺ BSAC 147 502 Hippol (Richard 14.1; 15.2) GregN (99) Thdt (84C) PhiloC (57B)

Nilus (CatP PG 87.1573D) CatP (PG 87.1572C) = MT]

: εἰδοὺ (ει√ι: ἰδοὺ) V

: ecce (= ἰδοὺ) LaH Vg Ambr (Sag; Sab EP)

: vide (= ἰδοῦ) LaB GregE

: εἰσρη̃ν̃τε (= ἰδοὺ) SaT<sup>vid</sup> SaS

εἶ BSAC 147 502 GregN (99) Thdt (84C) Nilus (CatP PG 87.1573D) CatP (PG 87.1572C)] > V LaH

: ὁ PhiloC (57B)

: ἡ (η√ει: εἶ) Hippol (Richard 14.1; 15.2)

: es (= εἶ) Ambr (Sag; Sab EP)

: si (= εἶ) LaB GregE

: tu Vg

καλός BSAC 147 502 Hippol (Richard 14.1; 15.2) GregN (99) Thdt (84C) PhiloC (57B)

Nilus (CatP PG 87.1573D) CatP (PG 87.1572C)]

: κάλλος V

+ es (ecce tu pulcher es) Vg

+ comma Sw Ra Tr [> HP]

ὁ SAV 157 Nilus (CatP PG 87.1573D) Gra Ra] > BC [68 106 155 159 161 248 252 253 254 296 297 300 487] 147 502 Hippol (Richard 14.1; 15.2) GregN (99) Thdt (84C) PhiloC (57B) CatP (PG 87.1572C) HP Sw

ἀδελφιδός BSAC 147 502 Hippol (Richard 14.1; 15.2) GregN (99) PhiloC (57B) Nilus (CatP PG 87.1573D) CatP (PG 87.1572C)]

: ἀδελφιδούς V 253 Thdt (84C)

μου

+ stop V 147

+ comma HP Sw Ra Tr

+ stichus BV Sw [> SAC Ra]

καί

γε

+ ecce Orgn (Ruf 174.23)

+ es Orgn (Ruf 174.23)

+ συ V

ώραῖος

+ stop A 147 SyH PhiloC (57B) Ambr (Sag; Sab EP)

+ comma (in black ink) 502<sup>c</sup>

+ colon Sw Ra Tr

+ stichus SAC SyH Ra Tr [> B Sw]

πρὸς BSAV 502 Hippol (Richard 15.2) GregN (99) Thdt (84C) Nilus (Guérard 224; CatP

PG 87.1573D) (SyH) Gra HP Ti Sw Ra] > C 106 147 159 252 311(?) 487 (LaB

LaH Vg) Ald; PhiloC (57B) Orgn (Ruf 174.23) Orgn (Jrm 48.24; 49.12)

GregN<sup>mss</sup> (99) CatP (PG 87.1572C) Ambr (Sag; Sab EP) [see next lemma]

+ stop Nilus (CatP PG 87.1573D), (in black ink) 502

+< ἡ 311 Nilus (CatP PG 87.1576A) [> Nilus (Guérard 224)]

κλίνη (following adverbial πρὸς) GregN<sup>ms</sup> (99) Nilus (Guérard 224; CatP PG 87.1576A)

Gra Ra]

: κλίνη (following preposition πρὸς) A GregN (99) HP Ti Sw]

: κλείνη (with or without implied iota subscript) (εἰ<sup>ι</sup>κλίνη) BS

: προσκλίνη GregN<sup>mss</sup> (99) GregN (CatP PG 87.1572D) PhiloC (CatP PG 87.1572C)

: προκλίνη (sic for προσκλίνη) PhiloC (57B)

: κλίνη (with no πρὸς before it) C 147 252 311 CatP (PG 87.1572C) Ald

: κλίνη (with perhaps a smudged iota subscript) 502

: κλίνην 157 297 300 Hippol (Richard 15.2) GregN<sup>vmss</sup> (99) Thdt (84C) Nilus<sup>ms</sup>

(Guérard 224) Compl

: κλίν<η> (sic: προσκλινημων) V

: cubile LaB LaH Orgn (Ruf 174.23)

: lectus Orgn (Jrm 48.24)

: acclinatio (= προσκλίνη) Orgn (Jrm 49.12)

: adclinatio (= προσκλίνη) (et quidem pulcher. Adclinatio nostra opaca) Ambr (Sag; Sab  
EP)

: lectulus Vg

ἡμῶν

σύσκιος BSACV 147 502<sup>c</sup> Hippol (Richard 15.2) GregN (99) Thdt (84C) PhiloC (57B)

Nilus (Guérard 224; CatP PG 87.1576A) CatP (PG 87.1572C)]

: σύσκηνος 155

: σύσκυος (υῖ: σύσκιος) 502\*

[witnesses: remove Nilus (CatP)]

+ stop V 147 502 SyH

+ comma Sw Ra [> HP]

+ stichus BSACV 147 SyH Sw Ra Tr

+ commentary 147 502

## **Song of Songs 1:17**

[witnesses: remove C]

+ minor division  $\bar{\iota}$  147<sup>mg</sup>

δοκοῖ

οἴκων BS<sup>d(mg)</sup> 68 106 155 252 254 296 297 502 Hippol (Richard 16.1) GregN (99)] > S\*

147 157 159 161 248 300 487 Cyril (Aub 3.331) CatP (PG 87.1572C) GregE (DE

BRUYNE 107) Ald

: domum (= οἴκων) LaB

: domuum (= οἴκων) LaH

: domorum (= οἴκων) Ambr (Sag; Sab EP)

: 𐀡𐀭𐀮𐀸 (= οἴκων) SyH

: 𐀡𐀮𐀸𐀮𐀸 (= οἴκων) SaM SaT SaS

: οἴκου V 253 PhiloC (57C)

ἡμῶν

[witnesses: add C]

κέδροι

+ stop V 147 502 SyH

+: period Tr

:+ comma HP Sw Ra

+ stichus BSACV SyH Sw Ra Tr

φατνώματα BS<sup>c.a</sup>ACV 147 502 GregN (99) PhiloC (57C) CatP (PG 87.1572C)]

: πατνώματα S\*

: πατνώματα Hippol (Richard 16.1)

ἡμῶν

+ comma 147

κυπάρισσοι BSAC 147 502 Hippol (Richard 16.1) GregN (99) PhiloC (57C) CatP (PG 87.1572C)]

: κυπαρισσοι V

+ stop AV 147 502 SyH

+ period HP Sw Ra Tr

[witnesses: add PDam]

+ stichus PDam BSACV SyH Sw Ra Tr [> 147]

+ paragraphus B

+ commentary 502

[witnesses: remove 125 311]

### **Song of Songs 2:1**

+ minor division  $\overline{\iota\alpha}$  starts B<sup>mg</sup>

+ rubric S-LaW-LaF V 161

+ stichus V

+ paragraphus V

[witnesses: add Orgn (CatP)]

ἐγὼ

ἄνθος

[witnesses: remove PDam]

τοῦ BSACV 147 502 Hippol (Richard 17.1) Orgn (CatP PG 17.265D) GregN (99)

PhiloC (60B) CatP (178.23)]

: τῶν 106

πεδίου BSC 147 502 Orgn (CatP PG 17.265D) GregN (99) PhiloC (60B) CatP (178.23)]

: παιδίου (αινε: πεδίου) AV

: πεδίῳ 106

: ἄγρου Hippol (Richard 17.1)

+ σου 106

+ stop V SyH

+ comma 502 HP Sw Ra Tr

+ stichus BSC SyH Sw Ra

+: καὶ PhiloC (60B)

:+ et Ambr (Sag; Sab EP)

+< ὥς Hippol (Richard 17.1): see 2:2

κρίνον

τῶν BSACV 147 502 Hippol (Richard 17.1) Orgn (CatP PG 17.265D) GregN (99)

PhiloC (60B) CatP (178.23)] > 300, PDam<sup>vid</sup>∧(>4)

κοιλάδων BSACV 147 502 Hippol (Richard 17.1) Orgn (CatP PG 17.265D) GregN (99)

PhiloC (60B) CatP (178.23)] > PDam<sup>vid</sup>∧(>4)

: κοιλωμάτων 300

+ υ<sup>π</sup> Bc.4(mg)

+ stop AV 147 502 SyH

+ period HP Sw Ra Tr

+ stichus BSAC 147 SyH Sw Ra

+ paragraphus B

+ commentary 147 502

### **Song of Songs 2:2**

+ minor division  $\overline{\tau\alpha}$  147<sup>mg</sup>

+ rubric S-LaW-LaF

ὥς BSACV 147 502 Orgn (CatP PG 17.265D) GregN (99) PhiloC (60C) CatP (PG

.87.1577B)] > PDam<sup>vid</sup>∧(>4)

: ὥσεὶ Hippol (Richard 17.1)

κρίνον BSACV 147 502 Hippol (Richard 17.1) Orgn (CatP 179.27; PG 17.265D) GregN

(99) PhiloC (60C) CatP (PG 87.1577B)] > PDam<sup>vid</sup>∧(>4)

[witnesses: add PDam]



έν

μέσω

[witnesses: remove PDam]

+< τῶν V 106 253 254 300 502

ἀκανθῶν

+ stop V 502 SyH

+ comma 147

+ comma HP Sw Ra Tr

[witnesses: remove Hippol]

[witnesses: add PDam]

+ stichus PDam BSAC SyH Sw Ra

οὕτως

[witnesses: remove PDam]

ἡ BSACV 147 502 Orgn (CatP PG 17.265D) PhiloC (60C) Thdt (85D) CatP (PG  
87.1577B)] > 297 GregN (99)

πλησίον BSACV 147 502 Orgn (CatP PG 17.265D) PhiloC (60C) Thdt (85D) CatP (PG  
87.1577B)]

: ἀδελφιδῇ Thdt (Schulze 2.1378)

: ἀδελφή 297 GregN (99)

: φίλη 252<sup>mg</sup> (see Aquila)

: ἀγαπητή 252<sup>mg</sup> (see Symmachus)

: proxima LaB LaH Orgn (Jrm 50.7) Orgn (Ruf 177.25)

μου

ἀνὰ BSACV 147 502<sup>c</sup> Orgn (CatP PG 17.265D) GregN (99) CatP (PG 87.1577B) Sw  
Ra] > 502\* PhiloC (60C) HP(..)

: έν 300 Thdt (85D)

μέσον BSACV 147 502<sup>c</sup> Orgn (CatP PG 17.265D) GregN (99) CatP (PG 87.1577B) Sw  
Ra]

: ἀναμέσον 502\* PhiloC (60C) HP

: μέσω 300 Thdt (85D)

+ filiorum LaB

+ et LaB

[witnesses: add PDam]

τῶν

θυγατέρων

+ μου 502

+ stop V 147 502 SyH

+ period HP Sw Ra Tr

+ stichus PDam BSACV SyH Sw Ra

+ paragraphus BS

+ commentary 502

### **Song of Songs 2:3**

[witnesses: add Hippol]

+ minor division  $\overline{\iota\beta}$  starts B<sup>mg</sup>

+ rubric SV 161

+ stichus V

+ paragraphus V

ὥς

μῆλον

[witnesses: remove PDam]

ἐν BSAV 147 502 Hippol (Richard 18.1) GregN (99) PhiloC (60D) CatP (179.28)]

: ἀνὰ 155(:3)

+ μέσον 155

τοῖς BSAV 147 502 Hippol (Richard 18.1) GregN (99) PhiloC (60D) CatP (179.28)]

: τὸν 155(:3)

ξύλοις BSACV 147 502 Hippol (Richard 18.1) GregN (99) PhiloC (60D) CatP (179.28)]

: ξύλον (sic) 155(:3)

τοῦ

δρυμοῦ

+ comma HP Sw Ra Tr

+ stop 147 502 SyH

[witnesses: add PDam]

+ stichus PDam BSACV SyH Sw Ra

οὕτως PDam BSACV 147 502 GregN (99) PhiloC (60D) CatP (179.28)]

: οὗτος 155 Hippol (Richard 18.1)

+< ὁ Thdt (Schulze 2.155, 974) [> GregN (99) Thdt (88B)]

ἀδελφιδός BSAC 147 502 Hippol (Richard 18.1) GregN (99) PhiloC (60D) CatP  
(179.28)]

: ἀδελφιδοῦς V 253 Thdt (85D)

: fraternus (ita fraternus meus) Ambr (Sab Vs)

[witnesses: remove PDam]

μου

[witnesses: remove Hippol]

ἀνὰ 147 GregN (99) Sw Ra] > 502 PhiloC (60D) HP (..)

μέσον 147 Sw Ra]

: ἀναμέσον 502 PhiloC (60D) HP

[witnesses: add PDam]

τῶν

υἱῶν

+ stop AV SyH [> 147]

+ colon HP Sw Ra Tr

+ stichus PDam BSAC SyH Sw Ra

ἐν PDam BSACV 147 502 PhiloC (61B)]

: ὑπὸ (:3)297 GregN (99) CatP (179.29)(:3) ≈Orgn (CatP 181.26)

: in LaB LaH Orgn (Jrm 51.10) Orgn (Ruf 179.18)

τῇ PDam BSACV 147 502 PhiloC (61B)] > ≈Orgn (CatP 181.26)

: τῇν (:3)297 GregN (99) CatP (179.29)(:3)

σκιᾷ PDam BSACV 147 502 PhiloC (61B)]

: σκιὰν (:3)297 GregN (99) CatP (179.30)(:3) ≈Orgn (CatP 181.26)

[witnesses: remove PDam]

αὐτοῦ

+ comma (in black) 502

+ stop 147

ἐπεθύμησα BSACV 147 502 GregN (99) PhiloC (61B) CatP (PG 179.30) (Arm<sup>6</sup>)

: ἐπεπόθησα (Arm<sup>another 6</sup>)

: ἐπεθύμησέ ≈Orgn (CatP 181.27 = PG 17.261B)

+ τε ≈Orgn (CatP 181.27 = PG 17.261B)

+ καθίσαι ≈Orgn (CatP 181.27) (Arm<sup>12</sup>) [> Orgn (CatP PG 17.261B = Mai 288.12)]

+ comma HP

[witnesses: add PDam]

καὶ

ἐκάθισα PDam BSACV 147 GregN (99) PhiloC (61B) CatP (179.30)]

: κεκάθικεν ≈Orgn (CatP 181.27 = PG 17.261B)

: ἐκάθησα 502

+ stop AV 147 502 SyH

+ comma HP Sw Ra Tr

+ stichus PDam BSAC SyH Sw Ra

καὶ

[witnesses: add GregN (CatP)]

+< ὁ 155 502 (SyH) GregN (99; CatP 87.1580C) CatP (179.30)

καρπὸς

[witnesses: remove PDam]

αὐτοῦ BSACV 147 502 PhiloC (61C) GregN (99; CatP 87.1580C) CatP (179.30)] > 106

[vacat PDam]

γλυκὺς BSACV 147 502 PhiloC (61C) GregN (99; CatP 87.1580C) CatP (179.30)] >

PDam(~) CatP (PG 17.261A)

: dulcis Orgn (Jrm 51.14) Orgn (Ruf 179.18)

ἐν BSACV 147 502 PhiloC (61C) GregN (99; CatP 87.1580C) Thdt (88B) CatP

(179.30)] [vacat PDam]

: τῷ Thdt (Schulze 2.155; cf. 3.1187)

+< τῷ 106 252 297 GregN (99; CatP 87.1580C) CatP (179.30)

λάρυγγί

μου

[witnesses: add PDam]

+ γλυκύ[ς] PDam(~)

[witnesses: remove GregN (CatP)]

- + stop AV 147 502 SyH
- + period HP Sw Ra Tr
- + stichus PDam BSACV 147 SyH Sw Ra
- + paragraphus BS
- + commentary 147 502

### **Song of Songs 2:4**

- + minor division  $\overline{\iota\beta}$  147<sup>mg</sup>
- + rubric S-LaW-LaF V
- + stichus V
- + paragraphus V

[witnesses: add PDam Apol (CatP)]

εἰσαγάγετέ PDam<sup>vid</sup> BSAC 147 502<sup>c</sup> GregN (99) Apol (CatP PG 87.1584C) CatP  
(184.26)]

- : εἰσαγάγεται (εινι: εἰσαγάγετέ) V 502\*<sup>vid</sup>
- : εἰσαγαγέτω 296
- : εἰσάγαγε Athan (Mntf 2.124 = PG 28.356B): cf. MT
- : εἰσάγετέ PhiloC (61C)
- : introduc (= εἰσάγαγε) Ambr (Sag<sup>mss</sup>; cf. SAGOT 46, n. 8)
- : introducite (= εἰσαγάγετέ) LaH Ambr (Sag<sup>mss</sup>; Sab EP)
- : inducite (= εἰσαγάγετέ) LaB GregE

[witnesses: remove PDam]

με

εἰς

+ τὸν 252

οἶκον

τοῦ

οἴνου BSACV 147 502 GregN (99) PhiloC (61C) Apol (CatP PG 87.1584C) CatP

(184.26)]

: vini LaB LaH<sup>cj</sup> Ambr (Sag; Sab EP) Jrm (PL 25.1489D) (cf. VACCARI 21)

: vineæ La5704

[witnesses: remove Apol (CatP)]

+ stop V 147 SyH

+ comma HP Sw Ra Tr

[witnesses: add PDam]

+ stichus PDam BSACV SyH Sw Ra

τάξατε BSAC 147 502 GregN (99) PhiloC (61C) CatP (PG 87.1583C)]

: τάξετε V 161 248

: τάξεται (αινε: τάξατε) PDam

ἐπ’

[witnesses: remove PDam]

ἐμὲ

ἀγάπην

+ stop AV 147 502 SyH

+ period HP Sw Ra Tr

[witnesses: add PDam]

+ stichus PDam BSAC SyH Sw Ra

### **Song of Songs 2:5**

[witnesses: add Orgn (CatP) GregN (CatP)]

στηρίσατέ BSACV 147 502 Orgn (CatP 192.29) GregN (99; CatP PG 87.1585B) PhiloC

(61D) CatP (191.25)]

: στηρίσαται (αινε: στηρίσατέ) PDam

: στηρίξατέ 300

: τηρήσατέ Athan (Mntf 2.124)

[witnesses: remove PDam]

με

έν

ἀμόροις cj Gra, Ra (cf. 1Chr 16:3)]

: μύροις BSACV 147 502 GregN (99; CatP PG 87.1585B) PhiloC (61D) CatP (191.25)

HP Sw and all extant Gk mss

: unguentis LaH Orgn (Jrm 53.17) Orgn (Ruf 191.22)

: unguenta (inter unguenta) LaB

: amoyris Orgn (Ruf 191.23)

: ἀμύροις (τινὰ δὲ τῶν ἀντιγράφων ἔχει· “στηρίσατέ με ἐν ἀμύροις”) Orgn

(CatP 192.29)

+ stop AV 147 SyH

+ comma 502 HP Sw Ra Tr

[witnesses: add PDam]

+ stichus PDam BSAC SyH Sw Ra

[witnesses: add Nilus (CatP)]

στοιβάσατέ BSACV 147 502<sup>c</sup> Orgn (CatP 193.28) GregN (99; CatP PG 87.1585B)

PhiloC (61D) Nilus (CatP PG 87.1585C) CatP (191.26)]

: στιβάσατέ 502\*

[witnesses: remove PDam]

με BSCV 502 Orgn (CatP 193.28) GregN (99; CatP PG 87.1585B) PhiloC (61D) Nilus

(CatP PG 87.1585C) CatP (191.26) Gra<sup>min</sup> HP Sw Ra] > A 147 157 159



έν

μήλοις BSAV 147 502 Orgn (CatP 193.28) GregN (99; CatP PG 87.1585B) PhiloC  
(61D) Nilus (CatP PG 87.1585C) CatP (191.26)]

: μημήλοις C (sic)

: βίβλοις anonymous scholion ("Αδηλος) in CatN (2.269)

[witnesses: remove Orgn (CatP) Nilus (CatP)]

+ stop A 147

+ comma 502 HP Sw Ra Tr

[witnesses: add PDam]

+ stichus PDam SAC Tr

ὅτι

τετρωμένη PDam BSCV 147 502 GregN (99; CatP PG 87.1585B) PhiloC (64A) CatP  
(191.26)]

: vulnerata LaB LaH Ambr (Sab EP) GregE

[witnesses: remove PDam]

ἀγάπης BSACV 147 502 GregN (99; CatP PG 87.1585B) PhiloC (64A) CatP (191.26)]

: ἀγάπη Cyril (Aub 3.565; cf. 2.658)

: dilectionis (vulnerata dilectionis) Ambr (Sab EP)

: caritatis (vulnerata caritatis) LaB LaH GregE

ἐγώ

+ εἰμι Cyril (Aub 3.565; cf. 2.658) Basil (Paris 1.164; 2.337)

[witnesses: remove GregN (CatP)]

+ stop V 147 502 SyH

+ period HP Sw Ra Tr

[witnesses: add PDam]

+ stichus PDam BSACV SyH Sw Ra

+ paragraphus BS

### **Song of Songs 2:6**

+ rubric S-LaW-LaF

[witnesses: add GregN (CatP)]

εὐώνυμος

[witnesses: remove PDam]

αὐτοῦ

ὑπὸ BSACV 147 502 GregN (99) PhiloC (64A) CatP (PG 87.1588C)]

: ἐπὶ 155 157 GregNmss (99) GregN (CatP PG 87.1589A)

τὴν

[witnesses: add PDam]

κεφαλὴν

[witnesses: remove PDam]

μου

[witnesses: remove GregN (CatP)]

+ stop V SyH

+ comma HP Sw Ra Tr

[witnesses: add PDam]

+ stichus PDam BSAC SyH Sw Ra

καὶ

ἡ

[witnesses: remove PDam]

δεξιὰ

αὐτοῦ

+ comma 147

περιλήμψεταιί BSAV]

: περιλήψεταιί C 147 502 GregN (100) PhiloC (64A) CatP (PG 87.1588C)

: δήσει (or δήσεται) (Arm<sup>12</sup>)

+ ἀμφί (Arm<sup>12</sup>)

με BSCAV 147 502 GregN (100) PhiloC (64A) CatP (PG 87.1588C)] > 106

+ stop V 147 502 SyH

+ period HP Sw Ra Tr

+ stichus BSACV 147 SyH Sw Ra

+ paragraphus BS

+ commentary 147 502

### **Song of Songs 2:7**

+ minor division  $\overline{\iota\gamma}$  147<sup>mg</sup>

+ rubric S-LaW-LaF V

+ stichus V

+ paragraphus V

ῥοκισα

ῥμās BSACV 147 502 GregN (100) PhiloC (64B) CatP (PG 87.1589C)]

: ῥμās PhiloC (according to HP)

+ comma Sw Ra Tr [> HP]

θυγατέρες BSAC 147 502 GregN (100) PhiloC (64B) CatP (PG 87.1589C)]

: θυγατέραις (αινε: θυγατέρες) V

Ἱερουσαλήμ Sw]

: Ἱερουσαλήμ PhiloC (64B) CatP (PG 87.1589C) HP

: Ιερουσαλημ Ra

: τηλμ SACV 147 502

: τλμ B

+ stop AV SyH

+ comma Sw Ra Tr [> HP]

+ stichus BSACV SyH Sw Ra

έν

ταῖς SAC<sup>vid</sup> 147 155 157 159 161 248 252 254 296 297 300 502 PhiloC (64B) Athan  
(Mntf 2.124) CatP (PG 87.1589C) Compl Ald Gra Ra Tr] > BV 68 106 253 487  
GregN (100) HP Sw

δυνάμεσιν BSAV Sw Ra Tr]

: δυνάμεσι 147 502 GregN (100) PhiloC (64B) CatP (PG 87.1589C) HP

καὶ

έν BSAC<sup>vid</sup> 147 502 GregN (100) PhiloC (64B) CatP (PG 87.1589C)] > V Athan (Mntf  
2.124)

ταῖς SAC<sup>vid</sup> 147 155 157 159 161 248 252 296 300 502 PhiloC (64B) CatP (PG  
87.1589C) Compl Alex Ra Tr] > BV 68 106 253 254 297 487 GregN (100) HP  
Sw

ἰσχύσεσιν BSAV Sw Ra Tr]

: ἰσχύσεσι 147 502 GregN (100) PhiloC (64B) CatP (PG 87.1589C) HP

τοῦ

ἀγροῦ

+ stop AV 147 502 SyH

+: comma Sw Ra Tr

:+ colon HP

+ stichus BSACV SyH Sw Ra

ἐάν

ἐγείρητε B 502 GregN (100) PhiloC (64B) CatP (PG 87.1589C)]

: ἐγείρηται (αινε: ἐγείρητε) SAC 147

: ἐγίρηται (εινε,αινε: ἐγείρητε) V

: levaveritis LaB LaH Orgn (Ruf 197.16 3.10) Orgn (Jrm 55.6 §2.9)

: suscitaveritis Ambr (Sab EP)

+ light stop A

καὶ

ἐξεγείρητε B 502 GregN (100) PhiloC (64B) CatP (PG 87.1589C)]

: ἐξεγίρηται (ινει, αινε: ἐξεγείρητε) S

: ἐξεγείρηται (αινε: ἐξεγείρητε) AC 147

: ἐξεγίρηται (εινε,αινε: ἐξεγείρητε) V

: exsuscitaveritis LaB

: excitaveritis LaH

: suscitaveritis (si levaveritis et suscitaveritis caritatem) Orgn (Ruf 197.16) Orgn (Jrm 55.6)

: resuscitaveritis (si suscitaveritis, et resuscitaveritis dilectionem) Ambr (Sab EP)

τὴν BSAVC 147<sup>c</sup> 502 GregN (100) PhiloC (64B) CatP (PG 87.1589C)]

: τη 147\*

ἀγάπην

+ comma Ra Tr [> HP Sw]

ἕως

οὖ BACV 147 GregN (100) PhiloC (64B) CatP (PG 87.1589C)]

: ἄν S 161<sup>mg</sup> 300 502

+ καὶ 161

θελήσῃ BSACV 147 502 GregN (100) PhiloC (64B) CatP (PG 87.1589C)]

: θελήσει 157

+ stop AV 147 502 SyH

+ period HP Sw Ra Tr

+ stichus BSAC SyH Sw Ra

+ paragraphus S

+ commentary 502

### **Song of Songs 2:8**

+ rubric S-LaW-LaF

[witnesses: Nilus (CatP) Cyril (CatP)]

φωνῇ BSACV 147 502 PhiloC (64C) GregN (135) Cyril (CatP PG 87.1593B) Nilus

(CatP PG 87.1593C) CatP (199.26)]

: φωνῇ (sic) Compl

+ δὲ 106

+< τοῦ V 253 297 300 502 GregN (135) PhiloC (64C) Cyril (CatP PG 87.1593B) Nilus

(CatP PG 87.1593C) CatP (199.26)

ἀδελφίδου BSAC 147 253 502 GregN (135) PhiloC (64C) Cyril (CatP PG 87.1593B)

Nilus (CatP PG 87.1593C) CatP (199.26)]

: ἀδελφίδους V

μου

+ stop V 147 502 SyH

+: colon Sw Ra Tr

:+ comma HP

+ stichus BAC SyH Sw Ra

[witnesses: add Hippol]

ἰδοὺ

οὗτος BSACV 147 502 GregN (135) PhiloC (64C) Cyril (CatP PG 87.1593B) Nilus

(CatP PG 87.1593C) CatP (PG 87.1593A)]

: ἀδελφιδός ≈Hippol (Richard 21.1)

+ μου ≈Hippol (Richard 21.1)

ἦκει BSACV 147 502 GregN (135) PhiloC (64C) Cyril (CatP PG 87.1593B) Nilus (CatP

PG 87.1593C) CatP (PG 87.1593A)] > ≈Hippol (Richard 21.1)(~)

+ stop 147

[witnesses: remove Nilus (CatP)]

πηδῶν

+ μεν 155

+ ἦκει ≈Hippol (Richard 21.1)(~)

ἐπὶ BSA 147 502 Hippol (Richard 21.1) Orgn (CatP 201.29) GregN (135) PhiloC (64C)

Cyril (CatP PG 87.1593BC) CatP (PG 87.1593A)] > V(..)

τὰ BSA 147 502 Hippol (Richard 21.1) Orgn (CatP 201.29) GregN (135) PhiloC (64C)

Cyril (CatP PG 87.1593C) CatP (PG 87.1593A)] > V(..) Cyril (CatP PG

87.1593B)

ὄρη BSA 147 502 Hippol (Richard 21.1) Orgn (CatP 201.29) GregN (135) PhiloC (64C)

Cyril (CatP PG 87.1593BC) CatP (PG 87.1593A)]

: ἐπταῶρη (sic for ἐπὶ τὰ ὄρη) V

+ stop V 147 502 SyH

+ comma HP Sw Tr

+ stichus BSAC SyH Sw Ra

διαλλόμενος

ἐπὶ

τοὺς

βουνούς

[witnesses: remove Cyril (CatP)]

+ stop AV 147 502 SyH

+ period HP Sw Ra Tr

+ stichus BSAC SyH Sw Ra

+ commentary 502

### **Song of Songs 2:9**

[witnesses: add Nilus (CatP)]

ὅμοιός

ἐστιν BSACV 147 PhiloC (65B) Nilus (CatP PG 87.1613C) CatP (PG 87.1596C)]

: ἐστι (sic) 502 GregN (135)

: ἦν Hippol (Richard 21.1)

+< ὁ PhiloC (65B) Nilus (CatP PG 87.1613C)

ἀδελφιδός BSAC 147 502 Hippol (Richard 21.1) GregN (135) PhiloC (65B) Nilus (CatP  
PG 87.1613C) CatP (PG 87.1596C)]

: ἀδελφιδούς V 253

μου

τῇ

δορκάδι BSACV 147 Hippol (Richard 21.1) GregN (135) PhiloC (65B) CatP (PG  
87.1596C)]

: δορκάδιῃ (sic) 502<sup>vid</sup>

: δόρκωνι Nilus (CatP PG 87.1613C)

[witnesses: remove Nilus (CatP)]

+ stop AV 147 SyH

+ stichus BSACV SyH Sw Ra



ñ

νϵβρῶ BSACV 147 502 Hippol (Richard 21.1) GregN (135) PhiloC (65B) CatP (PG  
87.1596C)] > 300

: νϵφρῶ (φ√β: νϵβρῶ) A

+< τῶν PhiloC (65B)

ἐλάφων BSCV 502 Hippol (Richard 21.1) GregN (135) PhiloC (65B) CatP (PG  
87.1596C)]

: ἐλάφω 147 253 300

: ἐλάβων (β√φ: ἐλάφων) A

[witnesses: add Nilus (CatP)]

ἐπὶ BSACV 147 502 Hippol (Richard 21.1) GregN (135) PhiloC (65B) Nilus (CatP PG  
87.1613C) CatP (PG 87.1596C)] > (>4)SyP Vg Compl = MT(>4)

: in (with dative) LaB ÷LaH Orgn (Jrm 56.14) Orgn (Ruf 206.23)

: super Orgn (Jrm 57.7)

: Ϸⲕⲏⲓ ⲉϷⲱⲛ (= ἐπὶ) Fa

: ϷⲓϷⲛ (= ἐπὶ) SaM SaT

: Ϸⲁ (= ἐπὶ) ÷SyH

τὰ BACV 147 502 Hippol (Richard 21.1) GregN (135) PhiloC (65B) Nilus (CatP PG  
87.1613C) CatP (PG 87.1596C) (÷SyH)] > S (>4)SyP Vg Compl = MT(>4)

: Ⲛ (= τὰ) Fa SaM

: ⲛ (= τὰ) SaM

ὄρη BSACV 147 502 Hippol (Richard 21.1) GregN (135) PhiloC (65B) Nilus (CatP PG  
87.1613C) CatP (PG 87.1596C)] > (>4)SyP Vg Compl = MT(>4)

: montibus (in montibus) LaB ÷LaH Orgn (Jrm 56.15) Orgn (Ruf 206.23)

: montes (super montes) Orgn (Jrm 57.7)

: [τᾶγ] (= ὄρη) Fa

: τοογ (= ὄρη) SaM

: ἰαγ (= τὰ ὄρη) ÷SyH

Βαιθήλ BSA 147 502 Hippol (Richard 21.1) GregN (135) PhiloC (65B) Nilus (CatP PG  
87.1613C) CatP (PG 87.1596C) HP Sw Tr] > (>4)SyP Vg Compl = MT(>4)

: Βαιθήλ Ra

: Βεθήλ V 155

: Bethel LaB ÷LaH Orgn (Jrm 56.15) Orgn (Ruf 206.24)

: domus Dei ≈Orgn (Jrm 57.7)

: [ἸΒΕΘΗΛ] (= Βεθήλ) Fa

: ἸΒΔΙΘΗΛ (= Βαιθήλ) SaM

: 𐤁𐤕𐤕𐤋 (= Βαιθήλ) ÷SyH

[witnesses: remove Hippol Nilus (CatP)]

+ stop V 147 502 SyH

+: period Sw Ra Tr

:+ colon HP

+ stop A

+ stichus BSAC 147 SyH Sw Ra

+ paragraphus BS

+ commentary 147 502

+ minor division  $\overline{\iota\delta}$  147<sup>mg</sup>

+ rubric S-LaW-LaF

ἰδοὺ

οὗτος BSACV 147 502 GregN (136) CatP (PG 87.1596D) HP Sw Ra]

: αὐτὸς PhiloC (65C)

: οὗ Compl

ἔσθηκεν AC 106 147 155 157 159 248 252 296 300 GregN (136) CatP (PG 87.1596D)

Compl Ald Gra Ra = MT] > (~)SV 253(~) B 68 161 254 297 487 502 PhiloC

(65C) HP Sw

: στήκει 161<sup>mg</sup>

ὀπίσω

τοῦ BSCV 147 502 GregN (136) PhiloC (65C) CatP (PG 87.1596D) HP Sw Ra] > 106

τοίχου BSAV 147 502 GregN (136) PhiloC (65C) CatP (PG 87.1596D) HP Sw Ra]

: τείχους 155

ἡμῶν

+ ἔσθηκεν (~)SV 253(~)

+ stop AV SyH

+ comma HP Sw

+ stichus BSACV SyH Sw Ra

[witnesses: add Hippol]

παρακύπτων BSACV 147 502 Hippol (Richard 23.1) GregN (136) PhiloC (65C) CatP

(PG 87.1596D)]

: prospiciens LaB GregE Ambr (Sab EL)

: incumbens LaH

διὰ

τῶν

θυρίδων

+ stop V SyH

+ comma HP

+ stichus BSACV SyH Sw Ra

+ < καὶ PhiloC (65D)

ἐκκύπτων BSACV 147 Hippol (Richard 23.1) GregN (136) PhiloC (65D) CatP (PG  
87.1596D)]

: ἐνκύπτων 155 502

: ἐγκύπτων 157 159

: prospiciens LaB GregE Ambr (Sab EL)

: eminens LaH Ambr (Sab ID)

: auscultans LaB

: auscultat GregE

: incumbens LaH

διὰ

τῶν

δικτύων BSACV 147 502 Hippol (Richard 23.1) GregN (136) PhiloC (65D) CatP (PG  
87.1596D) HP Sw Ra]

: δικτυωτῶν Gra

: retia LaB LaH GregE Ambr (Sab EL ID)

: retiam GregE<sup>j</sup>

+ comma 502

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus BSACV SyH Sw Ra

+ paragraphus B

### **Song of Songs 2:10**

+ rubric LaW-LaF V

+ stichus V

+ paragraphus V

ἀποκρίνεται BSACV 147 502 GregN (136) PhiloC (68B) CatP (PG 87.1601A)] >

Hippol (Richard 19.1)(~)

+< ὁ GregN (136)

ἀδελφιδός BSAC 147 502 GregN (136) PhiloC (68B) CatP (PG 87.1601A = Mai  
303.25)]

: ἀδελφιδοῦς V 253 CatP (PG 17.264B)

μου

+ ἀποκρίνεται Hippol (Richard 19.1)(~)

+ comma HP

καὶ

λέγει

μοι BACV 147 502 Hippol (Richard 19.1) GregN (136) PhiloC (68B) CatP (PG  
87.1601A)] > S

+ stop AV 147 502 SyH

+: colon Tr

:+ comma HP

+ stichus BSACV 147 SyH Sw Ra

+ commentary

+ minor division  $\overline{\iota\epsilon}$  147<sup>mg</sup>

+ rubric A 161

ἀνάστα BSACV 147 502 Orgn (CatP 220.30) GregN (136) PhiloC (68B) Nilus (CatP PG  
87.1601A) CatP (PG 87.1601A)] > 253(>5) Hippol (Richard 19.1)

+ comma HP

ἐλλθέ BSACV 147 502 Hippol (Richard 19.1) GregN (136) PhiloC (68B) Nilus (CatP PG  
87.1601A) CatP (PG 87.1601A)] > 253(>5)

+ comma Sw Ra Tr [> HP]

ἡ BACV 147 502 Hippol (Richard 19.1) GregN (136) PhiloC (68B) CatP (PG

87.1601A)] > S 106 253(>5)

πλησίον BSACV 147 502 Hippol (Richard 19.1) GregN (136) PhiloC (68B) CatP (PG

87.1601A)] > 253(>5)

μου BSACV 147 502 Hippol (Richard 19.1) GregN (136) PhiloC (68B) CatP (PG

87.1601A)] > 253(>5)

+ comma HP Sw Ra Tr

καλή

μου

+ comma HP Sw Ra Tr

περιστέρα BSACV 502 Hippol (Richard 19.1) GregN (136) PhiloC (68B) CatP (PG

87.1601A) (Fa SaM SaT ÷SyH LaB ÷LaH)] > Vg = MT

: περιστεραί 147

μου BSACV 147 502 Hippol (Richard 19.1) GregN (136) PhiloC (68B) CatP (PG

87.1601A) (Fa SaM SaT ÷SyH LaB ÷LaH)] > Vg = MT

+ stop AV 147 SyH

+: comma 502 Ra Tr

:+ period HP Sw

+ stichus BSAC SyH Sw Ra

[witnesses: remove Hippol]

## Song of Songs 2:11

ὅτι

ἰδοὺ

+ ὅτε Cyril (Aub 4.386)

ὁ BSAV 147 502 Orgn (CatP 221.23) GregN (136) PhiloC (68C) CatP (PG 87.1601A)] >

Cyril (Aub 4.386)(~)

χειμῶν BSA 147 502 Orgn (CatP 221.23) GregN (136) PhiloC (68C) CatP (PG

87.1601A)] > Cyril (Aub 4.386)(~)

: χειμῶν (ι√ει: χειμῶν) AV

παρῆλθεν

+ stop V 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSAC SyH Sw Ra

+ ὁ Cyril (Aub 4.386)(~)

+ χειμῶν Cyril (Aub 4.386)(~)

+ comma Cyril (Aub 4.386)

ὁ BSACV 147 502 Orgn (CatP 221.23) GregN (136) PhiloC (69A) CatP (PG 87.1601A)]

> Cyril (Aub 4.386)(~)

ὑετὸς BSACV 147 502 Orgn (CatP 221.23) GregN (136) PhiloC (69A) CatP (PG

87.1601A)] > Cyril (Aub 4.386)(~)

ἀπῆλθεν BSACV 147 502 Orgn (CatP 221.23) GregN (136) CatP (PG 87.1601A)] >

Cyril (Aub 4.386)

: παρῆλθεν 155 Cyril (Aub 2.731) PhiloC (69A)

+ comma HP Sw Ra Tr

+ stop 502

+: καὶ GregN (CatP PG 87.1601C) CatP (PG 17.264C) [> GregN (136) CatP (PG

87.1601A = Mai 303.27)]

:+ et LaH Orgn (Ruf 223.9)

:+ ◦ (= καὶ) SyH

ἐπορεύθη BSACV 147 502 GregN (136) PhiloC (69A) CatP (PG 87.1601A)] >

(παρῆλθεν ἐαυτῷ) Cyril (Aub 2.731), (abiit sibi) Orgn (Jrm 58.21)

+ δὲ Cyril (Aub 4.386)

+ καὶ Cyril (Aub 4.386)

+ ὁ Cyril (Aub 4.386)(~)

+ ὑετὸς (ὅτε παρῆλθεν ὁ χειμῶν, ἐπορεύθη δὲ καὶ ὁ ὑετὸς ἐαυτῷ.) Cyril (Aub 4.386)(~)

ἐαυτῷ BSACV 147 502 GregN (136) PhiloC (69A) CatP (PG 87.1601A)]

: αὐτῷ 155

: sibi (= ἐαυτῷ) Orgn (Jrm 58.22) Orgn (Ruf 223.9)]

+ stop V<sup>vid</sup> 147 SyH

+: comma Ra Tr

:+ colon Sw

:+ period HP

+ stichus BSACV SyH Sw Ra

## Song of Songs 2:12

[witnesses: add Orgn (CatP)]

τὰ

ἄνθη BSACV 147 502 Orgn (CatP 221.28) GregN (136) PhiloC (69A) CatP (PG 87.1601A)]

: ὄρη 254

ὠφθη

ἐν BSACV 147 502 Orgn (CatP 221.28) GregN (136) PhiloC (69A) CatP (PG 87.1601A)]

: ἐπὶ Cyril (Aub 1.ii.731)



τῆ BSACV 147 502 Orgn (CatP 221.28) GregN (136) PhiloC (69A) CatP (PG  
87.1601A)] > Arm<sup>11</sup>

: τῆς Cyril (Aub 1.ii.731)

γῆ BSACV 147 502 Orgn (CatP 221.28) GregN (136) PhiloC (69A) CatP (PG  
87.1601A)]

: γῆς Cyril (Aub 1.ii.731)

+ ἡμῶν Cyril (Aub 1.ii.314) PhiloC (69A) (LaH Arm<sup>11</sup>) [see end of verse]

[witnesses: remove Orgn (CatP)]

+ stop AV 147 SyH

+ comma 502 HP Sw Ra Tr

+ stichus BSAC SyH Sw Ra

+ < ὁ 300 (SyH)

καιρὸς BSAC 147 502 GregN (136) PhiloC (69A) CatP (PG 87.1601A)]

: κερὸς (εἶναι: καιρὸς) V

: καὶ ἑὸς (sic) 155

τῆς

τομῆς BSACV 147 502 GregN (136) PhiloC (69A) CatP (PG 87.1601A)]

: ὁσμῆς 155

ἔφθακεν BAV GregN (136) PhiloC (69A) Sw Ra Tr]

: ἔφθακε C 147 502 CatP (PG 87.1601A) HP

: ἔφθασεν S 106 155 300, Cyril (Aub 1.i.314 et al.; cf. 1.iv.386)

+ stop AV 147 SyH

+ comma 502 HP Sw Ra Tr

+ stichus BSAC SyH Sw Ra

φωνή

τοῦ BS\*A 502 GregN (136) Sw Ra] > 155 GregN (CatP PG 87.1604A) Cyril (Aub

1.i.563; CatN 1.963) PhiloC (69B)

: τῆς S<sup>c</sup>.aCV 106 147 157 161<sup>suprascript</sup> 252 Athan (Mntf 2.123) CatP (224.29) HP

τρυγόνος

ἡκούσθη

έν

τῇ

γῇ BSAV 147 502 GregN (136) PhiloC (69B) CatP (PG 87.1601A)]

: ἐρήμῳ Cyril (Aub 1.i.563)

ἡμῶν BSAC<sup>vid</sup>V 147 502 GregN (136) PhiloC (69B) CatP (PG 87.1601A)] > 296 Cyril

(Aub 1.i.563)

+ stop V 147 SyH

+: comma Ra Tr

:+ colon Sw

:+ period HP

+ stichus BSACV SyH Sw Ra

### **Song of Songs 2:13**

ἡ

συκῇ BSACV 147 502<sup>c</sup> GregN (136) PhiloC (69C) CatP (PG 87.1601A)]

: σηκῇ (η<sup>υ</sup>: συκῇ) 502\*

ἐξήνεγκεν BSACV 147 PhiloC (69C) CatP (PG 87.1601A)]

: ἐξήνεγκε GregN (136)

: ἐξήνθη(ησεν) 502<sup>vid</sup>

+< τοὺς 300 GregN (136)

ὀλύνθους

αὐτῆς

+ stop AV 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSACV SyH Sw Ra

+< καὶ 502

αἱ

ἄμπελοι

+ ἡμῶν 502 Athan (Mntf 2.123) PhiloC (72A)

κυπρίζουσιν BSACV 147 GregN (136) PhiloC (72A) Apol (CatP PG 87.1749C) CatP  
(PG 87.1601A)] > 253

: κυπρίζουσι 502 SyH<sup>mg</sup>

: κυπρίζουσαι Comp

: ἐκύπρισαν Athan (Mntf 1.946)

: floriunt (sic, for florent = κυπρίζουσιν) LaB

: florentes (= κυπρίζουσαι) La170<sup>c</sup> LaH LaG Orgn (Ruf 222.11): see Giacomelli (PG  
40.72 n. 3)

: florescunt (= κυπρίζουσιν) Orgn (Jrm 59.23)

+ comma 502 HP Sw Ra Tr

ἔδωκαν

ὁσμήν

+ stop AV 147 502 SyH

+ period Sw Ra Tr

:+ colon HP

+ stichus BSACV SyH Sw Ra

+ et (et in omni loco odor) LaB

+ in (et in omni loco odor) LaB

- + omni (et in omni loco odor) LaB
- + loco (et in omni loco odor) LaB
- + odor (et in omni loco odor) LaB
- + mandragoræ (mandragoræ dederunt odorem) LaB [see 7:14.1]
- + dederunt (mandragoræ dederunt odorem) LaB
- + odorem (mandragoræ dederunt odorem) LaB
- + rubric V
- + stichus V 147
- + commentary 147 502
- + paragraphus V
- + minor division  $\overline{\iota\varsigma}$  147<sup>mg</sup>

ἀνάστα

- + comma HP

ἐλθέ

- + comma Sw Ra Tr [> HP]

ἡ BSAC 147 GregN (136) PhiloC (72A) CatP (PG 87.1605C)] > V 253

πλησίον

μου

- + comma HP Sw Ra Tr

καλή

μου

- + comma HP Sw Ra Tr

περιστερὰ BSACV 147 GregN (136) PhiloC (72A) CatP (PG 87.1605C) (Fa<sup>vid</sup> SaM

SaT ÷SyH)] > Vg Jrm (Adv. Jov.) = MT

: columba LaB ÷LaH Orgn (Jrm 59.25) Orgn (Ruf 223.8)

μου BSACV 147 GregN (136) PhiloC (72A) CatP (PG 87.1605C) (Fa<sup>vid</sup> SaM SaT

÷SyH)] > Vg Jrm (Adv. Jov.) = MT

: mea LaB ÷LaH Orgn (Jrm 59.25) Orgn (Ruf 223.8)

+ stop AV 147 SyH

+ comma HP Ra Tr

:+ period Sw

+ stichus BSAC SyH Sw Ra

+ end of verse 2:13 Ra

### **Song of Songs 2:14**

+< δευρο Ald

καὶ BSACV 502 PhiloC (72A) CatP (PG 87.1605C)] > 254, 147 159 297 GregN (136)

ἐλθὲ BSACV 253 502 PhiloC (72A) CatP (PG 87.1605C)] > 254

: δεῦρο 147 159 297 GregN (136)

+: σεαυτήν 147

:+ σεαυτῇ 159 297 GregN (136)

+ comma HP Sw

+ end of verse 2:13 HP Sw = MT

σύ BSACV 502 PhiloC (72A) CatP (PG 87.1605C) HP Sw Ra] > 147 159 297 GregN

(136), 254(>3)

: σοι (joined with preceding phrase) 253 Gra = MT

: ܚܝܝܐ SyH

+ stop 253

+ comma Ra Tr [> HP Sw]

+ end of verse 2:13 MT

περιστέρα BSACV 147 253 502 GregN (136) PhiloC (72A) CatP (PG 87.1605C)] >

254(>3)

μου BSACV 147 502 GregN (136) PhiloC (72A) CatP (PG 87.1605C)] > 254(>3)

+ comma HP

+ stop 147

+ δι' PhiloC (72A)

+ οὐ PhiloC (72A)

[witnesses: add Orgn (CatP 231.24)]

έν

σκέπη

τῆς

πέτρας

[witnesses: remove Orgn (CatP)]

+ stop AV 502 SyH

+ comma HP Sw

+ stichus BSAC Sw Ra

+ paragraphus B

ἐχόμενα HP Sw Ra]

: ἐχομένη Compl

τοῦ

προτειχίσματος BC 147 502 GregN (136) PhiloC (72B)]

: προτιχίσματος (λνεί: προτειχίσματος) SAV

: προτειχείσματος (εινί: προτειχίσματος) CatP (PG 87.1605C)

+ stop V 147 502 SyH

+: period Tr

:+ colon HP

:+ comma HP Sw Ra

+ stichus BSAC SyH Sw Ra

+ rubric 161

[witnesses: add Hippol Orgn (CatP)]

δεῖξόν BAC 147 502 Hippol (Richard 19.3) Orgn (CatP 231.27) GregN (136) PhiloC  
(72B) CatP (PG 87.1605D)]

: δεῖξόν (ιελ: δεῖξόν) SV

μοι

τήν

ὄψιν

σου

+ comma 147

+ stop 502

[witnesses: remove Orgn (CatP)]

+ comma HP Sw

+ stichus BAC Sw Ra

καὶ

[witnesses: add Hippol]

ἀκούτισόν BSACV 147 502 Hippol (Richard 19.3) GregN (136) PhiloC (72B) CatP (PG  
87.1605D)]

: insinua Ambr (Sag; Sab EP)

με BSACV 147 Hippol (Richard 19.3) GregN (136) CatP (PG 87.1605D)] > Ambr (Sag;  
Sab EP)

: μοι 502 Cyril (Aub 1.ii.77, 130; CatN 1.359) Thdt (Schulze 3.1302) PhiloC (72C)

+ stop V

τὴν BACV 502 Hippol (Richard 19.3) GregN (136) PhiloC (72C) CatP (PG 87.1605D)]

: τῆς 147 157 159; Thdt (Schulze 3.1302)

: τὴν (according to Ti, S\* wrote ην φωνην over a defect in the vellum or possibly over an erasure) S\*

φωνήν BSACV 502 Hippol (Richard 19.3) GregN (136) PhiloC (72C) CatP (PG 87.1605D)]

: φωνῆς 147 157 159 Thdt (Schulze 3.1302)

σου

+ stop V 147 502 SyH

+ comma HP Sw Ra Tr

+ stichus BSC SyH Sw Ra

ὅτι

[witnesses: add Cyril (CatP)]

ἡ BSACV 147 502 GregN (136) PhiloC (73A) Cyril (CatP PG 87.1596A) Nilus (CatP PG 87.1609A) CatP (PG 87.1605D)] > 155 Hippol (Richard 19.3)(~3)

φωνή BSACV GregN (136) PhiloC (73A) Cyril (CatP PG 87.1596A) Nilus (CatP PG 87.1609A) CatP (PG 87.1605D)] > Hippol (Richard 19.3)(~3)

σου BSACV GregN (136) PhiloC (73A) Cyril (CatP PG 87.1596A) Nilus (CatP PG 87.1609A) CatP (PG 87.1605D)] > Hippol (Richard 19.3)(~3)

ἡδεῖα BSAC 147 502 GregN (136) PhiloC (73A) Cyril (CatP PG 87.1596A) Nilus (CatP PG 87.1609A) CatP (PG 87.1605D)]

: ἡδέα V

: ἡδυῖα (υιῖει: ἡδεῖα) Hippol (Richard 19.3)

+ ἡ Hippol (Richard 19.3)(~3)



+ φωνή Hippol (Richard 19.3)(~3)

+ σου Hippol (Richard 19.3)(~3)

+ stop A 502

+ comma 147 HP Sw Ra Tr

+ stichus S

καὶ

ἡ

ὄψις

σου

ώραία

[witnesses: remove Cyril (CatP)]

+ stop AV 147 502 SyH

+ period HP Sw Ra Tr

+ stichus BSCV 147 SyH Sw Ra

+ paragraphus BS

+ commentary 147 502

### **Song of Songs 2:15**

+ minor division 147<sup>mg</sup>

+ rubric S-LaW-LaF V 161

+ stichus V

+ paragraphus V

πιάσατε BSAC 147 502 GregN (136) PhiloC (73C) CatP (PG 87.1609B)]

: πιάσεται (αι√ε: πιάσατε) V

: πιάσετε Hippol (Richard 20.1)

ἡμῶν

ἀλώπεκας

+ stichus BAC Sw Ra

+ comma 253

+: ἀλώπεκας V 253 = MT; cf. Aquila

:+ υς (= ἀλώπεκας) SyH

:+ vulpes Vg

μικροὺς BSACV 147 502 Hippol (Richard 20.1) GregN (136) PhiloC (73C) CatP (PG 87.1609B)]

: μικρὰς 155

+ stop V

ἀφανίζοντας

ἀμπελώνας BSAC<sup>vid</sup> 147 502 Hippol (Richard 20.1) GregN (136) PhiloC (73C) CatP (PG 87.1609B)]

: ἀ<μ>πελώνας V

+ stop V 147 502 SyH

+: comma Ra Tr

:+ colon HP Sw

+ stichus BSACV SyH Sw Ra

καὶ BS<sup>c.a</sup>ACV 147 502 Hippol (Richard 20.1) GregN (136) PhiloC (73C) CatP (PG 87.1609B)] > S\*

: ut Ambr (Sab EP)

αἱ BSACV GregN (136) PhiloC (73C) CatP (PG 87.1609B)] > Hippol (Richard 20.1) PhiloC<sup>mss</sup> (73C)

ἄμπελοι BSACV GregN (136) PhiloC (73C) CatP (PG 87.1609B)]

: Hippol (Richard 20.1)

ἡμῶν

+ comma 147

κυπρίζουσιν SACV 106 147 157 159 161 248 252 253 254 297 300 502 Hippol (Richard

20.1) GregN (136) PhiloC (73C) CatP (PG 87.1609B) Compl Ald Gra Ra]

: κυπρίζουσι SyH<sup>(mg)</sup>

: κυπρίζουσαι B 68 155 296 487 HP Sw

: florient LaB

: florebunt LaH Orgn (Ruf 235.12)

: floreant (ut vineæ nostræ floreant) Ambr (Sab EP)

+ stop V 147 502 SyH

+ period HP Sw Ra Tr

+ stichus BSACV SyH Sw Ra

+ paragraphus B

[witnesses: remove Hippol]

### **Song of Songs 2:16**

+ rubric S-LaW-LaF V 161

+ stichus V

+ paragraphus V

ἀδελφιδός BSAC 147 502 GregN (136) PhiloC (73D) CatP (PG 87.1612C)] > Athan

(Mntf 2.617)(~3)

: ἀδελφιδούς V 253 Thdt (109A)

μου BSACV 147 502 GregN (136) PhiloC (73D) CatP (PG 87.1612C)] > Athan (Mntf

2.617)(~3)

: μοι 155

ἐμοί BSACV 147 502 GregN (136) PhiloC (73D) CatP (PG 87.1612C)] > Athan (Mntf

2.617)(~3)

+ : comma Ra Tr [> Sw]

:+ colon HP

καὶ γὰρ BSAC<sup>vid</sup> 147 502 Orgn (CatP PG 17.265D) GregN (136) PhiloC (73D) CatP (PG 87.1612C)]

: ἐγὼ Athan (Mntf 2.617)

: καὶ ἐγὼ V 253

αὐτῷ BSACV 147 502 Orgn (CatP PG 17.265D) GregN (136) PhiloC (73D) CatP (PG 87.1612C)]

: αὐτοῦ 161

: τῷ Athan (Mntf 2.617)

+ ἀδελφιδῷ Athan (Mntf 2.617)

+ μου Athan (Mntf 2.617)

+ καὶ Athan (Mntf 2.617)

+ ὁ Athan (Mntf 2.617)

+ ἀδελφιδός Athan (Mntf 2.617)(~3)

+ μου Athan (Mntf 2.617)(~3)

+ ἐμοί Athan (Mntf 2.617)(~3)

+ stop V 147 502

+ : comma Ra Tr

:+ colon HP Sw

+ stichus BSACV 147 Sw Ra

+ commentary 147

+ minor division  $\overline{\iota\eta}$  147<sup>mg</sup>

ὁ

ποιμαίνων BSAC<sup>vid</sup> 147 502 GregN (136) PhiloC (76A)]

: ποιμένων (εἰς: ποιμαίνων) V CatP (PG 87.1612C)

έν

τοῖς

κρίνοισ

+ stop AV SyH

+ comma HP Sw Ra Tr

+ stichus BSAC SyH Sw Ra

### **Song of Songs 2:17**

[witnesses: add Orgn (CatP)]

ἕως

οὐ BSACV 147 502 Orgn (CatP 183.26) GregN (136) PhiloC (76A) CatP (PG 87.1612C)] > 252<sup>mg</sup>

διαπνεύση BSACV 147 502 GregN (136) PhiloC (76A) CatP (PG 87.1612C)]

: κοπάση 252<sup>mg</sup>

: διαυγήση Orgn (CatP 183.26)

ή BSCV 147 502 Orgn (CatP 183.26) GregN (136) PhiloC (76A) CatP (PG 87.1612C)

Gramin HP Sw Ra] > A 296 297

ἡμέρα

καὶ

κινηθῶσιν BACV 147 502 Orgn (CatP 183.26) GregN (136) PhiloC (76A) CatP (PG 87.1612C)]

: κεινηθῶσιν (εἰς: κινηθῶσιν) S

: κληθῶσιν (pro κλιθῶσιν ut videtur) 252

: παρέλθωσιν ≈Orgn (CatP PG 17.268A = Mai 315.2)

αἱ

σκιαι

[witnesses: remove Orgn (CatP)]

+ stop AV 147 502 SyH

+: period Sw Ra Tr

:+ colon HP

[witnesses: remove PhiloC]

[witnesses: add PDam]

+ stichus PDam BSACV SyH Sw Ra

+ paragraphus B

+ rubric A

ἀπόστροφον

+ comma Sw Tr

ὁμοιώθητι

σύ BSACV 147 GregN<sup>mss</sup> (137) CatP (PG 87.1613B)] > 155 GregN (137)

: υαῖ (?) 502<sup>vid</sup>

+ comma Sw Ra Tr [> HP]

ἀδελφιδέ PDam BSAC 147 502 GregN (137) CatP (PG 87.1613B)]

: ἀδελφιδούς V

: ἀδελφιδού 253

μου PDam SACV 147 502 GregN (137) CatP (PG 87.1613B)] > B Sw

+ stop AV

+ comma Sw Ra Tr [> HP]

+ stichus BSAC Sw Ra

τῷ PDam BSACV 147 502 CatP (PG 17.268B)] > CatP (PG 13.197D)

: τῇ GregN (137) CatP (PG 87.1613B = Mai 315.17)

δόρκωνι BSACV 147 502 CatP (PG 17.268B)]

: δόρκω 253

: δορκάδι GregN (137) CatP (PG 87.1613B = PG 13.197D = Mai 315.17)

+ stop V SyH

+ stichus PDam SyH

ἦ

+< τῷ 296 (SyH)

νεβρω̃ BSACV 147 502 GregN (137) CatP (PG 87.1613B)]

: νεβρὸς PDam

+< τῶν 296 (SyH)

ἐλάφων PDam BS<sup>c.a</sup>ACV 147 502 GregN (137) CatP (PG 87.1613B)]

: ολαφων (sic) B\*

+ stichus BA Sw Ra

[witnesses: add Nilus (CatP)]

ἐπὶ

+< τὰ CV 106 147 155<sup>vid</sup> 157 159 154 196 197 300 502 GregN (137) Nilus (CatP PG 87.1613C) CatP (PG 87.1613B)

ὄρη

+< τῶν 297 GregN (137) CatP (PG 87.1613B)

κοιλωμάτων BSACV 502 GregN (137) Nilus (CatP PG 87.1613C) CatP (PG 87.1613B)]

: κυκλωμάτων 147 155 159 Ald

[witnesses: remove Nilus (CatP)]

+ stop V 147 502 SyH

+ period HP Sw Ra Tr

+ stichus PDam BSAC 147 SyH Sw Ra

+ paragraphus B

+ commentary 147 502

### **Song of Songs 3:1**

[witnesses: add Orgn (CatP) PhiloC Nilus (CatP)]

+ minor division  $\overline{\iota\theta}$  147<sup>mg</sup>

ἐπὶ

+ < τὴν Orgn (CatP PG 17.269A = Mai 320.27) Nilus (CatP PG 87.1617C) CatP (PG 87.1616A) [> Orgn (CatP PG 13.200B.11) GregN (171)]

κοίτην BSAVC<sup>vid</sup> Orgn (CatP PG 17.269A) GregN (171) Nilus (CatP PG 87.1617C) PhiloC (76C) CatP (PG 87.1616A)]

: κοίτη 502

μου

[witnesses: add Hippol]

ἐν

νυξὶν BSAV 147 502<sup>c</sup> Orgn (CatP PG 17.269A) GregN (171) Nilus (CatP PG 87.1617C) PhiloC (76C) CatP (PG 87.1616A)]

: νυκτὶ 106 502\*<sup>vid</sup> Orgn (CatP PG 17.268D)

: νυξὶ Hippol (Richard 24.1)

+ comma 147

+ stop AV SyH

+ comma HP

+ stichus PDam BAC SyH Sw Ra

ἐξήγησα PDam BSAC 147 502 Hippol (Richard 24.1) Orgn (CatP PG 17.269A) GregN (171) Nilus (CatP PG 87.1617C) PhiloC (76C)]

: ἐξέξηγησα V CatP (PG 87.1616A)

ὅν



ἡγάπησεν

ἡ

ψυχή

μου

[witnesses: remove Nilus (CatP)]

+ stop V 147 SyH

+: period Tr

:+ colon HP Sw

:+ comma 502 Ra

+ stichus PDam BSAC SyH Sw Ra

ἐζήτησα

αὐτόν

+ comma 502 HP

καὶ

οὐχ

εἶπον BSAC 147 502 Hippol (Richard 24.1) Orgn (CatP PG 17.269A) GregN (171)

PhiloC (76C) CatP (PG 87.1616A)] [vacat PDam]

: εὐρήκα V

[witnesses: remove Orgn (CatP)]

αὐτόν

+ stop V 147 SyH

+: colon HP Tr

:+ comma 502 Sw Ra

+ stichus PDam BSAC SyH Sw Ra

[witnesses: remove Hippol]

ἐκάλεσα PDam BSACV 147 502 GregN (171) PhiloC (76C) CatP (PG 87.1616A) (LaB

÷LaH ÷SyH SaM SaT) HP Sw Ra] > (>33)Fa ∩(>33) (>6)Vg = MT(>6)

: ἐπεκάλεσα Ald

αὐτὸν PDam BSACV 147 502 GregN (171) PhiloC (76C) CatP (PG 87.1616A) (LaB

÷LaH ÷SyH SaM SaT) Sw] > (>33)Fa ∩(>33) (>6)Vg = MT(>6)

: αὐτόν HP Ra

+ comma HP Ra

καὶ PDam BSACV 147 502 GregN (171) PhiloC (76C) CatP (PG 87.1616A) (LaB ÷LaH

÷SyH SaM SaT)] > (>33)Fa ∩(>33) (>6)Vg = MT(>6)

οὐχ PDam BSACV 147 502 GregN (171) PhiloC (76C) CatP (PG 87.1616A) (LaB

÷LaH ÷SyH SaM SaT)] > (>33)Fa ∩(>33) (>6)Vg = MT(>6)

ὑπήκουσέν PDam BSACV (LaB ÷LaH ÷SyH SaM SaT) Sw Ra] > (>33)Fa ∩(>33)

(>6)Vg = MT(>6)

: ὑπήκουσέ 147 502 GregN (171) PhiloC (76C) CatP (PG 87.1616A) HP

: ἐπήκουσέν 253

μου PDam BSACV 147 502 GregN (171) PhiloC (76C) CatP (PG 87.1616A) (LaB

÷LaH ÷SyH SaM SaT)] > (>33)Fa ∩(>33) (>6)Vg = MT(>6)

: μοι 161

+ stop V 147 502 SyH

+ period HP Sw Ra Tr

+ stichus PDam BSAC SyH Sw Ra

### Song of Songs 3:2

[witnesses: add Orgn (CatP)]

ἀναστήσομαι PDam BSAV 147 502 Orgn (CatP PG 17.269A) GregN (171) Nilus (CatP

PG 87.1617D) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa ∩(>33)

: ἀναστήσωμαι 155

δὴ PDam BSAV 147 502 Orgn (CatP PG 17.269A) GregN (171) Nilus (CatP PG  
87.1617D) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa  $\cap$  (>33) Cvid 159  
Athan (Mntf 1.1005) GregE Ambr (Sab Vt)

: itaque LaB LaH Ambr (Sag)

+ ibo Ambr (Sab Vt)

+ comma 502

καὶ PDam BSCV 147 502 Orgn (CatP PG 17.269A) GregN (171) PhiloC (77A) CatP  
(PG 87.1616A)] > (>33)Fa  $\cap$  (>33) A Gra<sup>min</sup>

κυκλώσω BSAV 147 502 Orgn (CatP PG 17.269A) GregN (171) PhiloC (77A) CatP (PG  
87.1616A)] > (>33)Fa  $\cap$  (>33)

: διακυκλώσω 159

: circumibo LaB Ambr (Sab Vt)

: circuibo LaH GregE

: quæram Ambr (Sag)

[witnesses: remove Orgn (CatP)]

ἐν PDam BSAV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa  
 $\cap$  (>33), (circuibo civitatem) GregE, (exurgam, ibo, et circumibo civitatem) Ambr  
(Sab Vt)

: in LaB LaH

τῇ PDam BSAV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa  
 $\cap$  (>33)

πόλει PDam BSAV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] >  
(>33)Fa  $\cap$  (>33)

+ stop AV 147 SyH

+ comma 502 HP Sw Tr

+ stichus PDam BSACV SyH Sw Ra

[witnesses: remove PDam]

ἐν BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa  $\cap$ (>33)

ταῖς BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa

$\cap$ (>33)

ἀγοραῖς BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa

$\cap$ (>33)

+ comma 502 HP

καὶ BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa

$\cap$ (>33)

ἐν BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa  $\cap$ (>33)

ταῖς BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa

$\cap$ (>33)

πλατεῖαις B<sup>c</sup>C 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa

$\cap$ (>33)

: πλατεῖαις (ι<sup>ν</sup>ει: πλατεῖαις) B\*vidSA

: πλατέαις (ε<sup>ν</sup>ει: πλατεῖαις) V

+ comma 147

+ stop AV SyH

+ comma 502 HP Sw Tr

+ stichus BSACV SyH Sw Ra

καὶ BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa

$\cap$ (>33)

ζητήσω BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa

∩(>33)

ὄν BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa ∩(>33)

ἡγάπησεν BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa

∩(>33)

ἡ BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa ∩(>33)

ψυχὴ BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa

∩(>33)

μου BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa

∩(>33)

+ space A

+ stop V 147 SyH

+ period Tr

+ comma 502

+ colon HP Sw Ra

+ stichus BSCV SyH Sw Ra

+< καὶ 159

ἐζήτησα BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa

∩(>33)

αὐτὸν BSAV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa

∩(>33)

+ comma HP

καὶ BSAV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa ∩(>33)

οὐχ BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa

∩(>33) Athan (Mntf 2.56)

εὔρον BSAC 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa

∩(>33)

: εὐρήκα V

: ηῦρον (as elsewhere) 253

αὐτόν BSACV 147 502 GregN (171) PhiloC (77A) CatP (PG 87.1616A)] > (>33)Fa

∩(>33)

+ stop V 147 502 SyH

+ period HP Sw Ra Tr

+ stichus BSCAV SyH Sw Ra

+: ἐκάλεσα (+:6)AC<sup>vid</sup>V 106 147 155 157 159 161 248 252 254 296 300 CatP (PG

87.1616A) Gra(+:6)

+: ἐπεκάλεσα Ald(+:6)

+ αὐτόν (+:6)AC<sup>vid</sup>V 106 147 155 157 159 161 248 252 254 296 300 CatP (PG

87.1616A) Ald Gra(+:6)

+ καὶ (+:6)ACV 106 147 155 157 159 161 248 252 254 296 300 CatP (PG 87.1616A)

Ald Gra(+:6)

+ οὐχ (+:6)ACV 106 147 155 157 159 161 248 252 254 296 300 CatP (PG 87.1616A)

Ald Gra(+:6)

+: ὑπήκουσέν (+:6)AC<sup>vid</sup>V 106 155 157 159 161 248 252 254 296 300 Ald Gra(+:6)

+: ὑπήκουσέ 147 CatP (PG 87.1616A)

+ μου (+:6)AC<sup>vid</sup>V 106 147 155 157 159 161 248 252 254 296 300 CatP (PG

87.1616A) Ald Gra(+:6)

+ stop V 147

+ stichus ACV

**Song of Songs 3:3**

[witnesses: add Hippol]

εὐροσάν BSAC 147 502 GregN (171) PhiloC (77B) CatP (PG 87.1616A)]

: εὐρον V ≈Hippol (Richard 24.1)

: ηὔρον 253

με

οί

τηροῦντες BSACV GregN (171) PhiloC (77B) CatP (PG 87.1616A)]

: φρουροῦντες ≈Hippol (Richard 24.1,4)

+ comma 502 Sw Tr

+ stop 147

οί BSACV 147 502 GregN (171) PhiloC (77B) CatP (PG 87.1616A)] &gt; ≈Hippol

(Richard 24.1,4)

κυκλοῦντες BSACV 147 502 GregN (171) PhiloC (77B) CatP (PG 87.1616A)] &gt;

≈Hippol (Richard 24.1,4)

έν BSACV 147 502 GregN (171) PhiloC (77B) CatP (PG 87.1616A)] &gt; ≈Hippol

(Richard 24.1,4)

τη BSACV 147 502 GregN (171) PhiloC (77B) CatP (PG 87.1616A)]

: την ≈Hippol (Richard 24.1,4)

πόλει BSACV 147 502 GregN (171) PhiloC (77B) CatP (PG 87.1616A)]

: πόλιν ≈Hippol (Richard 24.1,4)

+ stop V 147 502 SyH

+ period HP Tr

+ stichus BSAC SyH Sw Ra

+ paragraphus S

+ rubric S-LaW-LaF

μή

ὄν

ἡγάπησεν

ἡ

ψυχή

μου

+ comma HP

εἶδετε B\*S 106 159 300 GregN (172) Hippol (Richard 24.1) Sw Ra = MT]

: ἴδετε (ι√ει: εἶδετε) B<sup>c</sup>.3AC 68 147 155 157 161 248 252 253 254 296 297 487 502

PhiloC (77B) CatP (PG 87.1616B) HP

: ᾗδεται (η√ει, αι√ε: εἶδετε) V

: vidistis (= εἶδετε) LaB LaH Vg Ambr (Sab EP)

+ stop V 502 SyH

+ question mark 147 HP Sw Ra Tr

+ stichus BSAC SyH Sw Ra

[witnesses: remove Hippol]

### **Song of Songs 3:4**

ὥς

μικρὸν BACV 147 502 GregN (172) PhiloC (77C) CatP (PG 87.1616B)]

: μεικρὸν (ει√ι: μικρὸν) S

ὅτε BSAV 147 GregN (172) PhiloC (77C) CatP (PG 87.1616B)]

: ὅτι 161

: ὅταν 502

+ [[έ]] 502



παρῆλθον

ἀπ’

αὐτῶν

+ stop V SyH

+ comma 502 HP Sw Ra

+ stichus BSAC SyH Sw Ra

ἕως

οὕ

εὐρον BSACV 147 502 GregN (172) PhiloC (77C) CatP (PG 87.1616B)]

: ευρω (ex corr. ab eadem m.) 155<sup>c</sup>.\*

ὄν

ἡγάπησεν

ἡ

ψυχῇ

μου

+ stop V 147 502 SyH

+: period Tr

:+ colon HP Sw Ra

+ stichus BSAC SyH Sw Ra

+ paragraphus S

+ rubric S-LaW-LaF

+ εὐροῦσα S

+ αὐτὸν S

[witnesses: add Hippol Nilus (CatP PG 87.1620A)]

ἐκράτησα

αὐτὸν

[witnesses: remove Nilus (CatP)]

καὶ

[witnesses: add Orgn (CatP)]

οὐκ

ἀφήκα BSV 68 106 147 155 157 159 254 296 297 300 487 502 Hippol (Richard 24.1)

Orgn (CatP PG 17.269B) GregN (172) CatP (PG 87.1616B) HP Sw]

: dimisi (= ἀφήκα) LaB LaH Ambr (Sag Is 41; Sab EP)

: ἀφήσω A 161 248 252 253 Orgn (Del 3.787) PhiloC (77C) Gra Ra (cf. MT imperfect)

: ⲁⲓⲙⲓⲥⲓ (= ἀφήσω αὐτόν) SyH

: relinquam (= ἀφήσω) Ambr (Sab Vs Vt EP; cf. Sabatier) GregE (DE BRUYNE 107)

: dimittam (= ἀφήσω) Ambr (Sag Is 43) Vg

αὐτόν

+ stop V SyH [> 147]

+ comma 502 HP Sw Ra

+ stichus BSAC SyH Sw Ra

ἕως BSACV 147 502 Hippol (Richard 24.1) Orgn (CatP PG 17.269B) GregN (172) CatP  
(PG 87.1616B)]

: καὶ Athan (Mntf 2.56)

οὐ BSAV 147 502 Hippol (Richard 24.1) Orgn (CatP PG 17.269B) GregN (172) CatP  
(PG 87.1616B)] > Athan (Mntf 2.56)

εἰσήγαγον

αὐτόν

εἰς

+< τὸν 161 248 300 Orgn (CatP PG 13.200D) Athan (Mntf 2.56) Compl [> Hippol  
(Richard 24.1) Orgn (CatP PG 17.269B = Mai 321.17) GregN (172)]

οἶκον

+< τῆς C 300 Athan (Mntf 2.56)

μητρός BS 502 Hippol (Richard 24.1) Orgn (CatP PG 17.269B) GregN (172) PhiloC  
(80A) CatP (PG 87.1616B)]

: μῶς (nomen sacrum) ACV 147

μου

[witnesses: remove Orgn (CatP)]

+ stop AV 502 SyH

+ comma HP

+ stichus BSAC SyH Sw Ra

καὶ

εἰς

+< τὸ 300 PhiloC (80A) Athan (Mntf 2.56) CatP (PG 87.1616B)

ταμεῖον B<sup>c</sup>2C 147 [68 157 248 254 296 297 487] 502 PhiloC (80A) HP Sw]

: ταμίον (ιν̄ει: ταμεῖον) B\*S

: ταμειῖον AV 155 159 161 252 253 300 Hippol (Richard 24.1) Orgn (Del 3.787) GregN  
(172) Athan (Mntf 2.56) CatP (PG 87.1616B) Compl Gra

: ταμίειον (sic) Ra

: ταμεις 106

: TΔMION SaS

: TΔMIN (sic) Fa

τῆς

συλλαβούσης BSAC Hippol (Richard 24.1) GregN (172) PhiloC (80A) CatP (PG  
87.1616B)] [vacat C]

: σουλλαβούσης (ον̄υ: συλλαβούσης) V

με

+ stop AV 147 502 SyH

+ period HP Sw Ra

+ stichus BSAC 147 SyH Sw Ra

+ paragraphus BS

+ paragraph Sw Ra

+ commentary 147 502

[witnesses: remove Hippol]

### **Song of Songs 3:5**

+ minor division κ̄ 147<sup>mg</sup>

+ rubric S-LaW-LaF

ὥρκισα

ὕμᾱς

+ comma Sw Ra

θυγατέρες

Ἱερουσαλήμ Sw]

: Ἱερουσαλήμ HP

: Ιερουσαλημ Ra

: Ἱερουσαλήμ PhiloC (80A) CatP (PG 87.1620D)

: τλῆμ BSAV 147 502

+ stop AV 147 SyH

+ comma Sw Ra

+ stichus BSAC SyH Sw Ra

ἐν

ταῖς

δυνάμεσιν BSAV Sw Ra]

: δυνάμεσι 147 502 GregN (172) PhiloC (80A) CatP (PG 87.1620D) HP

+ comma 502 HP

καὶ

έν

ταῖς

ἰσχύσεσιν BSAV Sw Ra]

: ἰσχύσεσι 147 502 GregN (172) PhiloC (80A) CatP (PG 87.1620D) HP

τοῦ

ἀγροῦ

+ stop V 147 502 SyH

+: comma Sw Ra

:+ colon HP

+ stichus BSACV SyH Sw Ra

ἐάν BSACV 147 502 GregN (172) PhiloC (80B) CatP (PG 87.1620D)]

: ne Ambr (Sab Vs)(:5)

ἐγείρητε B 502 GregN (172) PhiloC (80B) CatP (PG 87.1620D)]

: ἐγείρηται (αινε: ἐγείρητε) AC 147

: ἐγίρηται (ινει, αινε: ἐγείρητε) SV

: ἐγείρασθε IsidP (Paris 474)(:5)

: suscitaveritis Ambr (Sab Vs)(:5)

καὶ BSACV 147 GregN (172) PhiloC (80B) CatP (PG 87.1620D)] > 502

+ ἐάν V 253 (SyH)

ἐξεγείρητε B GregN (172) PhiloC (80B) CatP (PG 87.1620D)] > 502

: ἐξεγείρηται (αινε: ἐξεγείρητε) AC 147

: ἐξεγίρηται (ινει, αινε: ἐξεγείρητε) SV

: ἐξεγείρεσθε IsidP (Paris 474)(:5)

: excitaveritis Ambr (Sab Vs)(:5)

τὴν

ἀγάπην BSACV 147 502 GregN (172) PhiloC (80B) CatP (PG 87.1620D)]

: ἀγάπησιν IsidP (Paris 474)(:5)

+ stop A

+ comma Ra

ἕως

ἂν BSAV 147 502 CatP (PG 87.1620D)]

: οὗ 106 253 300 GregN (172) PhiloC (80B) IsidP (Paris 474)(:5)

: quo Ambr (Sab Vs)(:5)

θελήσῃ BSAV 147 GregN (172) PhiloC (80B) CatP (PG 87.1620D)]

: θελήσει IsidP (Paris 474)(:5)

: θέλη (sic) 502

: volverit (ne suscitaveritis, et excitaveritis charitatem, usque quo voverit) Ambr (Sab

Vs)(:4)

+ stop V 147 502 SyH

+ period HP Sw Ra

+ stichus BSAC SyH Sw Ra

+ paragraphus BS

+ paragraph Sw Ra

### Song of Songs 3:6

[witnesses: add Hippol]

+ major division  $\overline{\Gamma}$  starts B<sup>mg</sup>S<sup>mg</sup>

+ minor division  $\overline{\iota\varsigma}$  starts B<sup>mg</sup>

+ minor division  $\overline{\kappa\alpha}$  147<sup>mg</sup>

+ rubric S-LaW-LaF A 161

τίς

αὕτη

ἡ

ἀναβαίνουσα

ἀπὸ BSACV 502 Hippol (Richard 26.1) GregN (172) PhiloC (80B)]

: ἐκ 147 157 159 300 CatP (PG 87.1621A) Ald

: ἐξ ≈Orgn (CatP PG 17.269C.13)

τῆς BSACV 147 502 Hippol (Richard 26.1) GregN (172) PhiloC (80B) CatP (PG

87.1621A)] > ≈Orgn (CatP PG 17.269C.13)

ἐρήμου

+ stop V 147 SyH

+ comma HP Sw

+ stichus BSAC SyH Sw Ra

ὥς

στελέχη BSV 147 502 Hippol (Richard 26.1) GregN (172) PhiloC (80B) CatP (PG

87.1621A)]

: τελεχη (sic: ωστελεχη for ὥς στέλεχη) A

: vitis propago LaB Ambr (Sag Is Ep; cf. SAGOT 49, n. 18; VACCARI 10-11)

: similitudo (= ὁμοίωσις) LaH = Aquila

καπνοῦ BSAV 147 502 Hippol (Richard 26.1) GregN (172) PhiloC (80B) CatP (PG

87.1621A)]

: fumo incenso (sicut vitis propago, fumo incensa) LaB Ambr (Sag Ep; cf. SAGOT 49, n.

18; VACCARI 10-11)

: fumi (*sicut similitudo fumi*) LaH

τεθυμιαμένη BACV 147 502<sup>c</sup> Hippol (Richard 26.1) GregN (172) PhiloC (80B) CatP  
(PG 87.1621A)]

: θεθυμιαμένη 502\*

: thymiamatis LaH

+ stop V SyH [> 147]

+ comma 502

+ stichus BSAC SyH Sw Ra

σμήρναν BACV 147 502 Hippol (Richard 26.1) PhiloC (80B)]

: ζμήρναν S

: σμήρνα 106 297 GregN (172) CatP (PG 87.1621A)

καὶ

λίβανον BSACV 147 502 Hippol (Richard 26.1) PhiloC (80B)]

: λίβανος 106 297 GregN (172) CatP (PG 87.1621A)

: tus LaH

: thus LaB

: turis Vg

: thure Ambr (Sab Ep)

+ stop 147

ἀπὸ

πάντων

κονιορτῶν BSAV 147 502 SyH<sup>mg</sup> Hippol (Richard 26.1) GregN (172) PhiloC (80B)  
CatP (PG 87.1621A)]

: χυοῶς 161<sup>mg</sup>



μυρεψοῦ BSc.aAV 147 502<sup>c</sup> Hippol (Richard 26.1) GregN (172) PhiloC (80B) CatP (PG 87.1621A)]

: μυρεψικοῦ S\*

: μυρεποῦ 502\*

: unguenti Ambr (Sab Ep)

+ stop V 147 SyH [> 502]

+ question mark HP Sw Ra Tr

+ stichus BSAC 147 SyH Sw Ra

+ paragraphus B

+ commentary 147 502

### **Song of Songs 3:7**

+ minor division κβ 147<sup>mg</sup>

+ rubric LaW-LaF

ἰδοῦ

ἡ

κλίνη SACV 147 Hippol (Richard 27.1) GregN (172) PhiloC (80C) CatP (PG 87.1625A)]

: κλείνη (εινί: κλίνη) B

τοῦ

Σαλωμών BACV GregN (172) Sw]

: Σαλωμών HP

: Σαλωμων Ra

: Σολομων S Hippol (Richard 27.1)

: Σαλομών 147 161 PhiloC (80C) CatP (PG 87.1625A)

: σολωμων SaS

+ stop SyH

+ comma HP Sw Ra

+ stichus BSAC SyH Sw Ra

ἐξήκοντα

δυνατοὶ BSAV 147 Hippol (Richard 27.1; see 27.2) GregN (172) PhiloC (80D) CatP (PG 87.1625A)]

: δυνατοῖς 155

κύκλω BSACV 147 Hippol (Richard 27.1) GregN (172) PhiloC (80D) CatP (PG 87.1625A)]

: κυκλοῦσιν Athan (Mntf 2.272)

αὐτῆς BSACV 147 Hippol (Richard 27.1) GregN (172) PhiloC (80D) CatP (PG 87.1625A)]

: αὐτήν Athan (Mntf 2.272)

+ comma 147

+ stop SyH

+ stichus BA SyH Sw Ra

ἀπὸ

δυνατῶν

Ἰσραήλ B Hippol (Richard 27.1) GregN (172) PhiloC (80D) CatP (PG 87.1625A) HP Sw]

: τῆλ SAV 147

: Ἰσραηλ Ra

+ stop AV 147 SyH

+: comma Ra Tr

:+ colon HP Sw

+ stichus BSAC SyH Sw Ra

[witnesses: remove Hippol]

### **Song of Songs 3:8**

πάντες

κατέχοντες BSAV GregN (172) PhiloC (80D) CatP (PG 87.1625A)]

: κατέσχον 147 159

ρόμφαίαν BSA 147 GregN (172) PhiloC (80D) CatP (PG 87.1625A)]

: ρομφαίας V 253 300

+ stop V SyH

+ comma HP Sw

+ stichus BS SyH Sw Ra

δεδιδαγμένοι

+ εις PhiloC (80D)

πόλεμον

+ stop AV 147 SyH

+: comma Ra

:+ colon HP Sw

+ stichus BSAC<sup>vid</sup>V SyH Sw Ra

[witnesses: add Hippol Nilus (CatP)]

άνηρ BSAV 147 GregN (172) PhiloC (81A) Nilus (CatP PG 87.1629A) CatP (PG 87.1625A)] [C vacat]

: ἕκαστος ≈Hippol (Richard 27.1; see 27.2)

+: καὶ GregN (CatP PG 87.1628A)

:+ et (vir, et gladius super femur eius...) Jrm (HP)

ρόμφαία BAV GregN (172) PhiloC (81A) Nilus (CatP PG 87.1629A) CatP (PG 87.1625A)]

: ῥομφαίαν SC<sup>vid</sup> 147 157 159 ≈Hippol (Richard 27.1) Ald

αὐτοῦ BSV 147 GregN (172) PhiloC (81A) Nilus (CatP PG 87.1629A) CatP (PG  
87.1625A)] > ≈Hippol (Richard 27.1) Jrm (HP)

ἐπὶ

+< τὸν C 252 ≈Hippol (Richard 27.1) GregN (172) PhiloC (81A) Nilus (CatP PG  
87.1629A) CatP (PG 87.1625A)

μηρὸν

αὐτοῦ

+ βασταζῶν ≈Hippol (Richard 27.1) [> ≈Hippol (Garitte 27.1)]

+ stop V

+ stichus BSACV Sw Ra

[witnesses: remove Hippol]

ἀπὸ

θάμβους

ἐν

νυξίν BSACV GregN (172) PhiloC (81A) Nilus (CatP PG 87.1629A) CatP (PG  
87.1625A) Sw Ra]

: νυξί 147 HP

[witnesses: remove Nilus (CatP)]

+ stop V 147 SyH

+ period HP Sw Ra

+ stichus BSAC SyH Sw Ra

+ paragraphus B

### **Song of Songs 3:9**

+ minor division κγ 147<sup>mg</sup>

φορεῖον B 147 502 Thph (1603A) GregN (199) PhiloC (81A) CatP (PG 87.1629A)] >

Ambr (Sab Vs)(~)

: φορῖον (ι√ει: φορεῖον) SAV

ἐποίησεν BSACV 147 502 Thph (1603A) GregN (199) CatP (PG 87.1629A)] > (~)254

PhiloC (84A)(~)

ἐαυτῷ

+ ἐποίησεν (~)254 PhiloC (84A)(~)

+ lectum (Fecit sibi lectum) Ambr (Sab Vs)

ὁ

βασιλεὺς

Σαλωμών BAC GregN (199) HP Sw]

: Σαλωμων Ra

: Σολομών S

: Σαλομών V 147 161 PhiloC (84A) CatP (PG 87.1629A)

: Σαλομών 502

: co>omon SaM SaT SaS

+ stop A 147

+ stichus BSAC Sw Ra

[witnesses: remove C]

ἀπὸ

ξύλων BA 147 502 Thph (1603A) GregN (199) PhiloC (84A) CatP (PG 87.1629A)]

: ξύλου S

: ξύλον (ο√ω: ξύλων) V

τοῦ

Λιβάνου BSAV 147 502 Thph (1603A) GregN (199) PhiloC (84A) CatP (PG 87.1629A)]

: Libani LaB LaH Ambr (Sab Vs)

+ stop V 147 502 SyH

+: period Tr

:+ colon HP Sw

:+ comma Ra

+ stichus BSA SyH Sw Ra

### **Song of Songs 3:10**

στούλους BSAV 147 502 GregN (199) PhiloC (84C) CatP (PG 87.1629A)]

: columnas LaB LaH La160

: columnæ Ambr (Sab Vs)

αὐτοῦ

ἐποίησεν BSAV 147 502 GregN (199) PhiloC (84C) CatP (PG 87.1629A)]

: fecit LaB LaH La160

: erant Ambr (Sab Vs)

ἀργύριον BSAV 147 502 GregN (199) PhiloC (84C) CatP (PG 87.1629A) HP Sw Ra]

: ἀργυρίους PhiloC<sup>ms</sup> (84, n. 59)

: ἀργυρίου Compl (PG 40.84 n. 59)

: argenteæ Ambr (Sab Vs)

: argentum LaB LaH La160

+ stop V SyH

+ comma HP Sw

+ stichus BSA SyH Sw Ra

καὶ BSAV 147 502 GregN (199) PhiloC (84C) CatP (PG 87.1629A)] > PhiloC<sup>mss</sup> (84 n.

61) Ambr (Sab Vs)

: et LaB LaH La160

+< τὸ GregN (199)

ἀνάκλιτον BSAV 147 502 GregN (199) PhiloC (84C) CatP (PG 87.1629A)] > 155(>6)

: reclinatorium LaB LaH La160

: adclinatorium Ambr (Sab Vs): cf. SS 1:16

αὐτοῦ BSAV 147 502 GregN (199) PhiloC (84C) CatP (PG 87.1629A)] > 155(>6)

: eius LaB LaH La160 Ambr (Sab Vs)

+ fecit La160

χρύσειον BA PhiloC (84C)] > 155(>6)

: χρύσιον SV 157 253 297 GregN (199) CatP (PG 87.1629A) Ald

: χρυσίον (accent sic) 147 502

: aureum LaH La160 Ambr (Sab Vs)

: aurum LaB

+ stop V 147 502 SyH

:+ colon HP Sw Tr

:+ comma Ra

+ stichus BSAV SyH Sw Ra

ἐπιβάσις BV 147 502 PhiloC (85A) CatP (PG 87.1629B)] > 155(>6)

: ἐπιβάσεις SA 106 161 248 252 253 297 GregN (199) Compl

: ἐπιβάσει 161

: dorsum Ambr (Sab Vs)

: ascensiones LaB

: ascensus LaH La160

αὐτοῦ BSAV 147 502 GregN (199) PhiloC (85A) CatP (PG 87.1629B)] > 155(>6)

: eius LaB LaH La160 Ambr (Sab Vs)

πορφυρᾶ BSAV 147 502] > 155(>6) (>3)Ambr (Sab Vs): (parablepsis)(>3)

: πορφυραι 106

: πορφύραν 161 248 252 253 296 297 GregN (199) Compl

: πορφύρα PhiloC (85A) CatP (PG 87.1629B)

: purpura LaB LaH La160

+ stop AV 147 502 SyH

+ comma HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

ἐντὸς BSAV 147 502 GregN (199) PhiloC (85B) CatP (PG 87.1629B)] > (>3)Ambr

(Sab Vs): (parablepsis)(>3)

: interius LaB

: intra LaH La160

αὐτοῦ BSAV 147 502 GregN (199) PhiloC (85B) CatP (PG 87.1629B)] (>3)Ambr (Sab

Vs): (parablepsis)(>3)

: eius LaB

: ipsum LaH La160

λιθόστρωτον BSAV 147 502 GregN (199) PhiloC (85B) CatP (PG 87.1629B)]

: gemmatum stratum (= λιθόστρωτον) Ambr (Sab Vs)

: lapidem stratum (= λιθόστρωτον) LaB La160

: lapidibus stratam (= λιθόστρωτον) LaH<sup>cj</sup>

: lapidibus strata (= λιθόστρωτα) La5704

+ stop V SyH Ambr (Sab Vs)

+ comma HP Sw Ra Tr



+ stichus BSA SyH Sw Ra

+ fecit Ambr (Sab Vs)

+ sibi Ambr (Sab Vs)

ἀγάπην BSAV 147 502 GregN (199) CatP (PG 87.1629B)]

: ἀγάπη PhiloC (85B)

: charitatem (= ἀγάπην) Ambr (Sag; Sab Vs)

: caritatem (= ἀγάπην) LaB LaH<sup>cj</sup> La160

: caritas (= ἀγάπη) (lapidibus strata caritas) La5704

ἀπὸ BSAV 147 502 GregN (199) PhiloC (85C) CatP (PG 87.1629B)]

: a LaB LaH La160 Ambr (Sab Vs)

θυγατέρων BSAV 147 502 GregN (199) PhiloC (85C) CatP (PG 87.1629B)]

: filiabus LaB LaH La160 Ambr (Sab Vs)

Ἱερουσαλήμ GregN (199) HP Sw]

: Ἱερουσαλημ Ra

: Ἱερουσαλήμ PhiloC (85C) CatP (PG 87.1629B)

: תְּלֵמָה BSAV 147

: יְהָל 502

: Hierusalem (Caritatem a filiabus Hierusalem egredimini et videte in rege Solomone) LaB

LaH La160 Ambr (Sag): see SAGOT 49, n. 19, n. 20

: Israel (Columnæ eius erant argenteæ, adclinatorium eius aureum, dorsum eius

gemmatum stratum: fecit sibi charitatem a filiabus Israël:) Ambr (Sab Vs)

+ stop AV 147 502 SyH

+ period HP Sw Ra Tr

+ stichus BSA 147 SyH Sw Ra

+ paragraphus B

+ paragraph Ra

+ commentary 147 502

[witnesses: remove 502]

### **Song of Songs 3:11**

+ minor division κδ 147<sup>mg</sup>

+ rubric 161

+ θυγατέρες [68 157 159 300 487] 147 Athan (Mntf 2.251) HP

+ Σιών [68 157 159 300 487] 147 HP

:+ Ἱερουσαλήμ Athan (Mntf 2.251)

[witnesses: add Nilus (CatP)]

ἐξέλθατε BSAV PhiloC (85C) CatP (PG 87.1633C)]

: ἐξέλθετε 106 147 157 159 161 248 252 254 296 297 300 GregN (199) Athan (Mntf

1.1005; 2.124, 251) Nilus (CatP PG 87.1636D) Compl Ald

: egredimini (Caritatem a filiabus Hierusalem egredimini et videte in rege Solomone)

Ambr (Sag): see SAGOT 49, n. 20

: egredimini (Egredimini et videte regem Solomonen in corona) Ambr (Sag Ep; Sab IV):

cf. MT

: exite LaB LaH

+ ἡγαγε (= θυγατέρες) SaM SaT SaS

+ ἡγαγε (= Σιών) SaM SaT SaS

καὶ

ἴδετε BSA 147 GregN (199) Athan (Mntf 1.1005) PhiloC (85C) Nilus (CatP PG

87.1636D) CatP (PG 87.1633C)]

: ἴδεται (αἴε, αἴε: ἴδετε) V

+ θυγατέρες A 106 155 161 248 252 254 296 297 GregN (199) Athan (Mntf 1.1005)  
 PhiloC (85C) CatP (PG 87.1633C) (※SyH ※LaH Vg) Compl Gra = MT [> BS(~)  
 LaB Ambr (Sag; Sab IV) Fa]

+ Σιών A 106 155 161 248 252 254 296 297 GregN (199) Athan (Mntf 1.1005) PhiloC  
 (85C) CatP (PG 87.1633C) (※SyH ※LaH Vg) Compl Gra = MT [> BS(~) LaB  
 Ambr (Sag; Sab IV) Fa]

+ stichus BA Sw Ra

έν

τῶ

βασιλεῖ BSAV 147 GregN (199) PhiloC (85C) Nilus (CatP PG 87.1636D) CatP (PG  
 87.1633C)] > Athan (Mntf 2.124; cf. p. 251)

Σαλωμών B HP]

: Σαλωμών GregN (199) Sw

: Σαλωμων Ra

: Σολομών S

: Σαλομών V 147 161 Athan (Mntf 2.124; cf. p. 251) PhiloC (85C) Nilus (CatP PG  
 87.1636D) CatP (PG 87.1633C)

: σολωμων SaM SaT SaS

+ θυγατέρες Sc.aV 253

+ Σιών Sc.aV 253

+ stop V 147 SyH

+ comma HP Sw Tr

+ stichus BSAV SyH Sw Ra

έν BSAV 147 GregN (199) PhiloC (85C) Nilus (CatP PG 87.1636D) CatP (PG  
 87.1633C)] > Athan (Mntf 2.251)

τῷ BSAV 147 GregN (199) PhiloC (85C) Nilus (CatP PG 87.1636D) CatP (PG  
87.1633C)]

: τὸν Athan (Mntf 2.251)(:3)

στεφάνῳ BSAV 147 GregN (199) PhiloC (85C) Nilus (CatP PG 87.1636D) CatP (PG  
87.1633C)]

: στέφανον Athan (Mntf 2.251)(:3)

+ comma Ra

ᾧ BSAV 147 GregN (199) PhiloC (85C) Nilus (CatP PG 87.1636D) CatP (PG  
87.1633C)]

: ὃν Athan (Mntf 2.251)(:3)

: ὁ 155

ἐστεφάνωσεν

αὐτὸν

ἢ

μήτηρ BS GregN (199) PhiloC (85C) Nilus (CatP PG 87.1636D) CatP (PG 87.1633C)]

: μηρ AV 147

αὐτοῦ

+ stop V 147 SyH

+ comma HP

+ stichus BSA SyH Sw Ra

ἐν

ἡμέρᾳ BSA 147 GregN (199) PhiloC (86C) Nilus (CatP PG 87.1636D) CatP (PG  
87.1633C)]

: ἡμέραις V PhiloC<sup>ms</sup> (86, n. 78)

συμφεύσεως

αὐτοῦ

+ stop V

+ comma 147 HP

[witnesses: remove Nilus (CatP)]

+ stichus BSA Sw Ra

καὶ

ἐν

ἡμέρᾱ BSAV 147 GregN (200) PhiloC (85C) CatP (PG 87.1633C)]

: ἡμέραις [HP incorrectly places the previous V variant here]

εὐφροσύνης BSA 147 GregN (200) CatP (PG 87.1633C)]

: εὐφρασίας PhiloC (85C)

: εὐφροσύνης (ι.ν.η: εὐφροσύνης) V

καρδίας BSAV GregN (200) PhiloC (85C) CatP (PG 87.1633C)] > 147 159

αὐτοῦ

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

+ paragraphus B

+ paragraph Sw Ra

### **Song of Songs 4:1**

+ minor division  $\overline{\iota\zeta}$  starts B<sup>mg</sup>

+ rubric 161 LaW-LaF

ἰδοὺ BSAV 147 GregN (200) PhiloC (88B) CatP (PG 87.1637A)]

: ecce (= ἰδοὺ) LaH

: vide (= ἰδοὺ) LaB

εἶ BSAV 147 GregN (200) CatP (PG 87.1637A)]

: ἡ 155 PhiloC (88B)

: es (= εἶ) LaH

: si (= εἶ) LaB

καλή

+ comma Ra Tr [> HP Sw]

ἡ SA 147 GregN (200) PhiloC (88B) CatP (PG 87.1637A)] > BV

πλησίον

μου

+ comma HP Sw Ra Tr

+ stop A

ἰδοὺ BSAV 147 GregN (200) PhiloC (88B) CatP (PG 87.1637A)] [perhaps omitted and  
then inserted by A\*]

: ecce (= ἰδοὺ) LaH Vg

: vide (= ἰδοῦ) LaB

εἶ SBAV 147 GregN (200) CatP (PG 87.1637A)]

: ἡ 155 PhiloC (88B)

: si (= εἶ) LaB

+ stop (sic) A

καλή

+ stop AV 147 SyH

+: period Sw Ra Tr

:+ colon HP

+ stichus BSA SyH Sw Ra

+ paragraphus B

+< οἱ CatP (PG 87.1637A)

ὀφθαλμοί

σου

περιστεραὶ

+ stop A

+ comma HP

+ stichus BS Sw Ra

ἐκτὸς

τῆς

σιωπήσεώς

σου BSAV 147 GregN (200) PhiloC (88B) GregN (CatP PG 87.1637C, 1645B) CatP

(PG 87.1637A)] > 161 248 300 Compl

+ stop V 147 SyH

+: period Sw Ra Tr

:+ colon HP

+ stichus BSAV SyH Sw Ra

+ paragraphus B

τρίχωμά BSAV GregN (200) PhiloC (88C) CatP (PG 87.1640A)]

: τριχώματά 155

σου

ὥς

ἀγέλαι

τῶν

αἰγῶν BSA 147 GregN (200) PhiloC (88C) CatP (PG 87.1640A)]

: αἰγίων PhiloC<sup>mss</sup> (87 n. 87)

: ἐγὼν (ἐλῶι: αἰγῶν) V

+ stop V SyH

+ comma HP Ra Tr [> Sw]

+ stichus BSAV SyH Sw Ra

αἱ BSc.aAV 147 GregN (200) PhiloC (88C) CatP (PG 87.1640A)]

: οἱ S\*

ἀπεκαλύφθησαν BSA 147 GregN (200) PhiloC (88C)]

: ἀνεκαλύφθησαν V 155

: ἀνέβησαν CatP (PG 87.1640A): see SS 4:2

ἀπὸ BSc.aAV 147 GregN (200) PhiloC (88C) CatP (PG 87.1640A)]

: ἐκ S\*

τοῦ

Γαλαάδ HP Sw]

: Γαλααδ Ra

+ stop AV<sup>vid</sup> 147 SyH

+ period HP Sw Ra Tr

+ stichus BSAV 147 SyH Sw Ra

+ paragraphus B

+ commentary 147

### **Song of Songs 4:2**

+ minor division  $\overline{\kappa\epsilon}$  147<sup>mg</sup>

ὁδόντες

σου

ὥς

ἀγέλαι



τῶν

κεκαρμένων

+ stop AV

+ comma HP Ra Tr [> Sw]

+ stichus BSAV Sw Ra

αἰ BSAV 147 GregN (200) PhiloC (89A) CatP (PG 87.1641B)]

: οἱ 296

ἀνέβησαν

ἀπὸ BSAV GregN (200) PhiloC (89A) CatP (PG 87.1641B)]

: ἐπὶ 147 159

τοῦ

λουτροῦ

+ stop V 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

αἰ BSAV 147 GregN (200) PhiloC (89A) CatP (PG 87.1641B = Mai 337.26)] > CatP  
(PG 13.201B)

πᾶσαι BSAV 147 GregN (200) PhiloC (89A) CatP (PG 87.1641B = Mai 337.26)]

: ἅπασαι (sic for αἰ πᾶσαι) CatP (PG 13.201B)

διδυμεύουσai HP<sup>txt</sup> Sw Ra]

: διδυμύουσai (sic) HP<sup>lem</sup>

+ comma HP Sw Ra Tr

+ stop 147

+ stichus BA Sw Ra

καὶ

ἀτεκνοῦσα

οὐκ

ἔστιν

ἐν BSAV 147 GregN (200) PhiloC (89A) CatP (PG 87.1641B)]

αὐταῖς BS 147 GregN (200) PhiloC (89A) CatP (PG 87.1641B)]

: αὐτοῖς AV

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ stichus BSA 147 SyH Sw Ra

+ paragraphus B

+ commentary 147

### **Song of Songs 4:3**

+ minor division  $\overline{\kappa\varsigma}$  147<sup>mg</sup>

ὥς

σπαρτίον

τὸ BS CatP (PG 17.269D) (SyH) Gra<sup>min</sup> HP Sw Ra = MT] > AV 106 147 155 157 159

161 248 252 253 296 297 300 GregN (200) Cyril (Aub 1.2.367) PhiloC (89B)

CatP (PG 87.1644B) Compl

κόκκινον

χείλη B 147 GregN (200) PhiloC (89B) CatP (PG 87.1644B)]

: χίλη (ει<sup>ν</sup>ι: χείλη) SAV

σου

+ ἀδελφή

+ μου

+ νύμφη Cyril (Aub 1.ii.367)

+ comma 147

+ stop V

+ comma HP Sw Ra Tr

+ stichus BSA Sw Ra

### **Song of Songs 4:3.2**

καὶ

ἡ

λαλιά

σου

ώραία

+ stop AV 147 SyH

+: period Ra Tr

:+ colon Sw

:+ comma HP

+ stichus BSAV SyH Sw Ra

+ paragraphus B

### **Song of Songs 4:3.3**

+ rubric LaW-LaF

ὥς

λέπυρον

τῆς AV 106 147 155 157 159 161 248 252 253 254 296 CatP (PG 87.1645A) Compl Ald

Gra Ra = MT] > BS 68 297 300 487 GregN (200) PhiloC (89C) HP Sw

ρόας Sw Ra]

: ροās HP

μηλόν

σου

+ stop A

+ stichus BSA Sw Ra

### **Song of Songs 4:3.4**

ἐκτὸς

τῆς

σιωπήσεως BSA 147 GregN (200) PhiloC (89C) CatP (PG 87.1645A)]

: σιωπίσεως (ιὺνῃ: σιωπήσεως) V

σου

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

+ paragraphus B

### **Song of Songs 4:4**

ὥς

πύργος

Δαυεὶδ B Sw]

: Δαυιδ Ra

: Δαυὶδ HP

: Δαυὶδ CatP (PG 17.272A)

: Δαβὶδ GregN (200) PhiloC (92A) CatP (PG 87.1648A)

: δαδ SAV 147

: δαγειδ SaM SaT SaS

: δαγῖδ Fa

τράχηλός

σου

+ stop V

+ comma HP Sw Tr [> Ra]

+ stichus BSA Sw Ra

ὁ BSAV 147 GregN (200) PhiloC (92A) CatP (PG 87.1648A)] > 297

ὠκοδομημένος BAV 147 GregN (200) PhiloC (92A) CatP (PG 87.1648A)]

: οἰκοδομημένος S

+ κύματι V 253 [> SyH LaH]

εἰς BS<sup>c</sup>AV 147 155 248 252 296 CatP (PG 13.201C) Gra HP Sw Ra] > 253 (see next)

: ἐν S\* 161 254 300 GregN (200) PhiloC (92A) CatP (PG 87.1648A = Mai 342.4)

Compl

: ἐκ 297

θαλπιώθ BSV 297 GregN (200) HP]

: θαλπιώδ 147

: θαλφιώθ A 155 161 248 252 296 Gra Compl

: θαλφειωθ 300

: εἰσαλπιώθ 253

: θαλπισον 254

: Θαλπιώθ PhiloC (92A) CatP (PG 87.1648A) Sw

: θαλπιωθ Ra

: θαλπιωθ SaM SaS

: thalpioth LaB Ambr (Sab EP)

: talfiot LaH

+ stop AV 147 SyH

+: colon HP Ra Tr

:+ period Sw

+ stichus BSA SyH Sw Ra

[witnesses: add Nilus (CatP)]

χίλιοι SA 147 GregN (200) PhiloC (92B) Nilus (CatP PG 87.1649A) CatP (PG  
87.1648A)]

: χείλιοι (εινι: χίλιοι) BV

: mille Ambr (Sab EP)

θυρεοὶ B<sup>c.2?</sup>B<sup>c.3</sup>SV GregN (200) PhiloC (92B) Nilus (CatP PG 87.1649A) CatP (PG  
87.1648A) = MT]

: θυραιοὶ (αινε: θυρεοὶ) B\*A 147

: ostia (= θυραῖαι or θύραι) (mille ostia) Ambr (Sab EP)

: scuta (= θυρεοὶ) LaB LaH

κρέμονται BSAV GregN (200) PhiloC (92B) Nilus (CatP PG 87.1649A) CatP (PG  
87.1648A)

: κρέμμανται 147

ἐπ' BSAV 147 GregN (200) PhiloC (92B) Nilus (CatP PG 87.1649A) CatP (PG  
87.1648A)]

: ἐν 254

αὐτόν BSAV 147 GregN (200) PhiloC (92B) Nilus (CatP PG 87.1649A) CatP (PG  
87.1648A)]

: αὐτῶν (corr.) 252

: αὐτῷ 254

[witnesses: remove Nilus (CatP)]

+ stop 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

πάσαι

+< αἱ S 147 157 159 252 296

βολίδες

τῶν

δυνατῶν

+ stop AV 147 SyH

+: period Sw Ra Tr

:+ colon HP

+ stichus BSA 147 SyH Sw Ra

+ paragraphus B

+ commentary 147

### **Song of Songs 4:5**

+ minor division κζ̄ 147<sup>mg</sup>

δύο

μαστοί BSAV 147 GregN (200) PhiloC (92C) CatP (PG 87.1649B)]

: μασθοί 253

σου

+ ὑπὲρ PhiloC (92C): cf. SS 1:2

+ οἶνον PhiloC (92C)

ὥς

δύο

νεβροὶ BS\*AV 147 GregN (200) PhiloC (92C) CatP (PG 87.1649B)]

: νεβλοι (sic) S<sup>c>a</sup>

: νεβρῶν 155

+ stop A

δίδυμοι

δορκάδος BSc.\*AV 147 GregN (200) PhiloC (92C) CatP (PG 87.1649B)]

: διδορκαδος S\*

+ stop A 147 SyH

+ comma Tr

+ stichus BSA SyH Sw Ra

οί

νεμόμενοι

έν

+< τοῖς 297 GregN (200) CatP (PG 87.1649B) [> Orgn (CatP PG 17.281C)]

κρίνοις

+ stop V SyH [> 147]

+: period Sw Ra Tr

:+ colon HP

+ stichus BSA SyH Sw Ra

+ paragraph Ra

### **Song of Songs 4:6**

ἕως

οὗ BS 147 GregN (200) PhiloC (92C) CatP (PG 87.1649B)] > AV 155 252 253 296 297

Gra

διαπνεύση BSAV 147 GregN (200) PhiloC (92C) CatP (PG 87.1649B)]

: διαπνεσει 155

ή BSc.<sup>a</sup>AV 106 147 155 157 159 161 248 252 253 254 297 300 (SyH) GregN (200)

PhiloC (92C) CatP (PG 87.1649B) Compl Ald Gra Sw Ra] > S\* 68 296 487 HP

ἡμέρα



+ stop A

καὶ BSAV GregN (200) PhiloC (92C) CatP (PG 87.1649B)] > 254

κινηθῶσιν BSAV GregN (200) PhiloC (92C) CatP (PG 87.1649B)]

: κινιθῶσιν (ι√η: κινηθῶσιν) 147

αἰ

σκιαί

+ stop V 147 SyH

+: comma Sw Ra Tr

:+ colon HP

+ stichus BSAV SyH Sw Ra

+ rubric LaW-LaF

πορεύσομαι BSAV 147 GregN (200) PhiloC (92D) GregN (CatP PG 87.1652C) CatP

(PG 87.1652C) (Fa \*SyH) = MT] > (>13)297 SaT SaS(>13) 155(>16)

: ibo LaB \*LaH

+ ιι (ι ιι ιι ιι) \*SyH

ἐμαυτῷ BSAV 147 GregN (200) PhiloC (92D) GregN (CatP PG 87.1652C) CatP (PG

87.1652C) (Fa \*SyH) = MT] > (>13)297 SaT SaS(>13) 155(>16)

: mihi LaB \*LaH

πρὸς BSAV 147 GregN (200) PhiloC (92D) CatP (PG 87.1652C) (Fa \*SyH) = MT] >

SaM(>11) (>13)297 SaT SaS(>13) 155(>16)

: ad LaB \*LaH

τὸ BSA 147 GregN (200) PhiloC (92D) CatP (PG 87.1652C) (Fa \*SyH) = MT] >

SaM(>11) (>13)297 SaT SaS(>13) 155(>16); V 252 253

ὁρος BSAV 147 GregN (200) PhiloC (92D) CatP (PG 87.1652C) (Fa \*SyH) = MT] >

SaM(>11) (>13)297 SaT SaS(>13) 155(>16)

: montes LaB

: montem \*LaH

τῆς BSAV 147 GregN (200) PhiloC (92D) CatP (PG 87.1652C) (Fa \*SyH) = MT] >

SaM(>11) (>13)297 SaT SaS(>13) 155(>16)

σμήνης BAV 147 GregN (200) PhiloC (92D) CatP (PG 87.1652C) (Fa) = MT] >

SaM(>11) (>13)297 SaT SaS(>13) 155(>16)

: ζμήνης S

: zmirnæ LaB La169

: zmirræ La170\*

: mirræ La170<sup>c</sup>

: murrae \*LaH

: μωρ \*SyH

+ comma 147

+ stop AV SyH

+ stichus BSA SyH Sw Ra

καὶ BSAV 147 GregN (201) PhiloC (92D) CatP (PG 87.1652C) (Fa \*SyH) = MT,

Aquila] > SaM(>11) (>13)297 SaT SaS(>13) 155(>16)

: et LaB \*LaH

πρὸς BSAV 147 GregN (201) PhiloC (92D) CatP (PG 87.1652C) (Fa \*SyH) = MT,

Aquila] > SaM(>11) (>13)297 SaT SaS(>13) 155(>16)

: ad LaB \*LaH

τὸν B\*SA 147 GregN (201) PhiloC (92D) CatP (PG 87.1652C) (Fa \*SyH) = MT,

Aquila] > SaM(>11) (>13)297 SaT SaS(>13) 155(>16); B<sup>c</sup>.2B<sup>c</sup>.3V 106 252 253

254 Ald

βουνὸν BSAV 147 GregN (201) PhiloC (92D) CatP (PG 87.1652C) (Fa \*SyH) = MT,

Aquila] > SaM(>11) (>13)297 SaT SaS(>13) 155(>16)

: colles LaB

: collem \*LaH

τοῦ BSAV 147 GregN (201) PhiloC (92D) CatP (PG 87.1652C) (Fa \*SyH) = MT,

Aquila] > SaM(>11) (>13)297 SaT SaS(>13) 155(>16)

λιβάνου BSAV 147 GregN (201) CatP (PG 87.1652C) (Fa \*SyH) HP<sup>txt</sup> = MT, Aquila]

> SaM(>11) (>13)297 SaT SaS(>13) 155(>16)

: Λιβάνου PhiloC (92D) HP<sup>lem</sup> Sw Ra

: Libani LaB \*LaH

: turis Vg

+ σου 254(+5)

+ καί 254(+5)

+ εἰς 254(+5)

+ τήν 254(+5)

+ νάπην 254(+5)

+ stop V SyH

+ period HP Sw Ra Tr

+ stichus BSAV SyH Sw Ra

+ paragraph Ra

+ commentary 147

### **Song of Songs 4:7**

+ minor division  $\overline{\kappa\eta}$  147<sup>mg</sup>

+ rubric LaW-LaF

ὅλη BSAV 147 161<sup>c.\*</sup> (161\* supplies omitted text under “κειμενον”) GregN (201)

PhiloC (93B) CatP (PG 87.1653A)] > 155(>16) 161\*(>18) 300(~)

καλή BAV 147 161<sup>c.\*</sup> GregN (201) PhiloC (93B) CatP (PG 87.1653A)] > 155(>16)

161\*(>18) S(~) 300(~)

εἰ BSA 161<sup>c.\*</sup> 248 252 296 300 GregN (201) Chrys (Mntf 5.31) CatP (PG 87.1653A)

Compl HP Sw Ra] > 155(>16) 161\*(>18); V 106 147 155 157 159 297 Basil

(Paris 1.129) PhiloC (93B) Ald (see next ἦ)

: es LaB LaH Vg

+ καλή S(~)

+ comma Ra Tr [> HP Sw]

ἦ SAV 248 252 296 300 Chrys (Mntf 5.31) Compl Ra; V 106 147 155 157 159 297

GregN (201) Basil (Paris 1.129) PhiloC (93B) CatP (PG 87.1653A) Ald] > B [68

161 253 254 487] HP Sw

: o LaB

πλησίον BSAV 147 161<sup>c.\*</sup> GregN (201) PhiloC (93B) CatP (PG 87.1653A)] >

161\*(>18)

μου BSAV 147 161<sup>c.\*</sup> GregN (201) PhiloC (93B) CatP (PG 87.1653A)] > 161\*(>18)

+ ὅλη 300(~)

+ καλή 300(~)

+ comma HP Sw Ra Tr

καὶ BSAV 147 161<sup>c.\*</sup> GregN (201) PhiloC (93B) CatP (PG 87.1653A)] > 161\*(>18)

μῶμος BSA 147 161<sup>c.\*</sup> GregN (201) PhiloC<sup>ms</sup> (93B) CatP (PG 87.1653A)] > 161\*(>18)

PhiloC (93B)(~)

οὐκ BSAV 147 161<sup>c.\*</sup> GregN (201) PhiloC (93B) CatP (PG 87.1653A)] > 161\*(>18)

ἔστιν BSAV 147 161<sup>c.\*</sup> GregN (201) PhiloC (93B) CatP (PG 87.1653A)] > 161\*(>18)

ἐν BSAV 147 161<sup>c.\*</sup> GregN (201) PhiloC (93B) CatP (PG 87.1653A)] > 161\*(>18)

σοί BSAV 147 161<sup>c.\*</sup> GregN (201) PhiloC (93B) CatP (PG 87.1653A)] > 161\*(>18)

+ μῶμος PhiloC (93B)(~)

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

+ paragraph Ra

### **Song of Songs 4:8**

+ rubric V

+ stichus V

+ paragraphus V

δεῦρο BSAV 147 161<sup>c.\*</sup> GregN (244) PhiloC (93B) CatP (PG 87.1653B)] > 161\*(>18)

ἀπὸ BSAV 147 161<sup>c.\*</sup> GregN (244) PhiloC (93B) CatP (PG 87.1653B)] > 161\*(>18)

+< τοῦ 161

Λιβάνου BSAV 147 161<sup>c.\*</sup> GregN (244) PhiloC (93B) CatP (PG 87.1653B)] >

161\*(>18)

: Libano LaB LaH Ambr (Sag)

+ comma Sw Ra Tr [> HP]

νύμφη BSAV 147 161<sup>c.\*</sup> GregN (244) PhiloC (93B) CatP (PG 87.1653B)] > 161\*(>18)

: speciosa La169 La170

+ comma HP Sw Ra Tr

+ stop 147

δεῦρο BSAV 147 161<sup>c.\*</sup> GregN (244) PhiloC (93B) CatP (PG 87.1653B)] > 161\*(>18);

Athan (Mntf 2.123)

ἀπὸ BSAV 147 161<sup>c.\*</sup> GregN (244) PhiloC (93B) CatP (PG 87.1653B)] > 161\*(>18)

Λιβάνου BSAV 147 161<sup>c</sup>.\* GregN (244) PhiloC (93B) CatP (PG 87.1653B)] >

161\*(>18)

: Libano LaB LaH Ambr (Sag)

+ καλή PhiloC (93B)

+ stop AV SyH PhiloC (93B)

+ colon HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

ἐλεύση BSAV 147 GregN (244) PhiloC (93B) Cyril (CatP PG 87.1653B) CatP (PG

87.1653B)]

: ἐλεύσει 155

+ 𐤀𐤋𐤍 (= σὺ) SyH

καὶ

διελεύση BSA 147 GregN (244) PhiloC (93B) Cyril (CatP PG 87.1653B) CatP (PG

87.1653B)]

: ἀπελεύση V

: διελευσει 155

+ 𐤀𐤋𐤍 (= σὺ) SyH

ἀπὸ B GregN (244)]

: ἀπ' SAV 147 PhiloC (93B) CatP (PG 87.1653B)

ἀρχῆς

πίστεως BSAV 147 GregN (244) PhiloC (93B) CatP (PG 87.1653B) Sw Ra Tr]

: Πίστεως HP

: fidei (a principio fidei = ἀπὸ ἀρχῆς πίστεως) Ambr (Sab Vs)

: fidei (ab initio fidei = ἀπὸ ἀρχῆς πίστεως) LaB LaH

: 𐤀𐤋𐤍 𐤀𐤋𐤍 𐤀𐤋𐤍 𐤀𐤋𐤍 = ἀπὸ ἀρχῆς πίστεως) SyH

+ stop AV 147 SyH

+ comma

+ stichus BSA SyH Sw Ra

ἀπὸ

κεφαλῆς

Σανῖρ GregN (244) HP]

: Σιανήρ V

: Σανεῖρ BA 106 161 248 252 254 Athan (Mntf 2.123) CatP (PG 87.1653B) Compl Gra

Sw

: Σανιεῖρ S 147 157 159 PhiloC (93C) Ald

: Σανηῖρ 296

: Σανήρ 300

: Σανιρ Ra

καὶ

Ἑρμών BV GregN (244) Sw]

: Ἀερμών SA 106 155 157 159 248 252 253 254 296 300 Athan (Mntf 2.123) PhiloC

(93C) CatP (PG 87.1653B) Compl Ald Gra

: Ἀερμών 147

: Ἑρμών HP

: Ερμων Ra

: Hermon LaB LaH Ambr (Sab Vs)

: Hermonim Ambr (Sag)

: ͵ⲉⲣⲙⲱⲛ (= καὶ Ἑρμών) SyH

+ stop SyH 147

+ comma HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

ἀπὸ

μεινδρῶν

λεόντων

+ stop A 147

+ comma HP Sw Ra Tr

+ stichus S

ἀπὸ

ὀρέων

παρδάλεων BSA 147 GregN (244) PhiloC (93C) CatP (PG 87.1653B)]

: παρδάλαιων (αιϛε: παρδάλεων) V

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ stichus BSAV 147 SyH Sw Ra

+ paragraph Ra

+ commentary 147

### **Song of Songs 4:9**

+ minor division κθ 147<sup>mg</sup>

+ rubric V

+ stichus V

+ paragraphus V

ἐκαρδίωσας

ἡμᾶς

+ comma Sw Ra Tr [> HP]

ἀδελφῇ BSAV 147 GregN (244) PhiloC (96A) CatP (PG 87.1656C)] > 151(>5)



μου BSAV PhiloC (96A) CatP (PG 87.1656C) HP Sw Ra] > 151(>5)

: ἡμῶν 147 157 159 300 GregN (244) Ald

νύμφη BSAV 147 GregN (244) PhiloC (96A) CatP (PG 87.1656C)] > 151(>5)

+ ἐκαρδίωσας 253

+ ἡμᾶς 253

+ ἀδελφή 253

+ μου 253

+ νύμφη 253

+ stop AV 147 SyH

+: colon Sw Tr

:+ comma HP Ra

+ stichus BSAV SyH Sw Ra

ἐκαρδίωσας BSAV 147 Orgn (CatP PG 17.272D) GregN (244) PhiloC (96A) CatP (PG 87.1656C)] > 151(>5)

ἡμᾶς BSAV 147 GregN (244) PhiloC (96A) CatP (PG 87.1656C)] > 151(>5)

+< ἐν V 253 Gra

ἐνὶ BSAV 147 GregN (244) PhiloC (96A) CatP (PG 87.1656C) Gra<sup>min</sup> HP Sw Ra]

: ἔν A

ἀπὸ

ὀφθαλμῶν BSAV 147 GregN (244) PhiloC (96A) CatP (PG 87.1656C)]

: ὀφθαλμοῦ 252

σου BSAV 147 GregN (244) PhiloC (96A) CatP (PG 87.1656C)] > 252

+ stop V 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSAV SyH Sw Ra

έν

μιᾷ BS\*A 147 GregN (244) PhiloC (96A) CatP (PG 87.1656C)]


: ένι Sc.aV 253 254

+ stop SyH

+ comma Sw [> HP Ra]

ένθέματι BSAV 147 GregN (244) PhiloC (96A) CatP (PG 87.1656C) HP Ra]


: έν θέματι Sw

:  (= έν θέματι) SyH

τραχήλων B 68 155 487 Sw Ra HP]

: τραχήλου SA 106 147 159 161 248 252 253 297 300 GregN (244) PhiloC (96A) CatP  
(PG 87.1656C) (SaM SaS) Compl

: τραχήλω V 157 254 296 Ald

:  (= τραχήλου) SyH

σου

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

+ paragraphus B

### Song of Songs 4:10

τί Bc.<sup>3</sup>SAV 147 Orgn (CatP PG 17.272D) GregN (244) CatP (PG 87.1657C) = MT] >  
252mg (>7)B\* 106 155 PhiloC (96B) Fa SaM SaT SaS Sw(>7)

έκαλλιώθησαν Bc.<sup>3</sup>SAV 147 Orgn (CatP PG 17.272D) GregN (244) = MT] > (>7)B\*  
106 155 PhiloC (96B) Fa SaM SaT SaS Sw(>7)

: έκαλλωπίσθησαν 252mg

+ ώραιώθησαν 252mg

+< οἱ CatP (PG 87.1657C)

μαστοί B<sup>c.3</sup>SAV 147 GregN (244) CatP (PG 87.1657C) = MT] > (>7)B\* 106 155

PhiloC (96B) Fa SaM SaT SaS Sw(>7)

: μασθοί 253

σου B<sup>c.3</sup>SAV 147 GregN (244) CatP (PG 87.1657C) = MT] > (>7)B\* 106 155 PhiloC

(96B) Fa SaM SaT SaS Sw(>7)

+ comma Ra Tr

ἀδελφή B<sup>c.3</sup>SAV 147 GregN (244) CatP (PG 87.1657C) = MT] > (>7)B\* 106 155

PhiloC (96B) Fa SaM SaT SaS Sw(>7)

μου B<sup>c.3</sup>Sc.aAV 147 GregN (244) CatP (PG 87.1657C) = MT] > (>7)B\* 106 155 PhiloC

(96B) Fa SaM<sup>T</sup> SaT SaS Sw(>7)

: νου (sic) S\*

+ comma HP

νύμφη B<sup>c.3</sup>SAV 147 GregN (244) CatP (PG 87.1657C) = MT] > (>7)B\* 106 155 PhiloC

(96B) Fa SaM SaT SaS Sw(>7)

+ stop V<sup>vid</sup> 147 SyH

+: colon Tr

:+ comma Ra

:+ question mark HP

+ stichus BSA 147 SyH Ra

+ commentary 147

+ minor division  $\bar{\lambda}$  147<sup>mg</sup>

τί BAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)]

: ὅτι S

: quam (= τί) Ambr (Sab Mys)

ἐκαλλιώθησαν BAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)]

: ἐκαλλιώθη S

: decora facta sunt (= ἐκαλλιώθησαν) Ambr (Sab Mys)

+< οἱ 106

μαστοί BSAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)] > Ambr (Sab Mys)

: μασθοί 253

σου BSAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)] > Ambr (Sab Mys)

ἀπὸ BSAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)]

: ὑπὲρ 252<sup>mg</sup> 296

: a Ambr (Sab Mys)

οἴνου BSAV 147 296 GregN (244) PhiloC (96B) CatP (PG 87.1657C)]

: οἶνον 252<sup>mg</sup>

: vino (quam decora facta sunt a vino) Ambr (Sab Mys)

+ stop AV 147 SyH

+: comma Sw HP Tr

:+ question mark Ra

+ stichus BSA SyH Sw Ra [> V]

καὶ BSAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)] > 159(>8) [HP: scribal error]

ὁσμὴ BSA 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)] > 159(>8)

: ὁσμὴν V (see SS 4:11)

ἱματίων BAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)] > 159(>8)

: μύρων S (cf. 1:3,4; 4:14)

σου BSAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)] > 159(>8)

+ πλέον (Arm<sup>2</sup>)

ὑπὲρ BSAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)] > 159(>8)

πάντα BSAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)] > 159(>8)

τὰ SAV 106 147 155 157 161 248 252 253 254 297 300 GregN (244) PhiloC (96B) CatP  
(PG 87.1657C) Compl Gra Ra] > 159(>8); B 68 159 296 487 HP Sw

ἀρώματα BSAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1657C)] > 159(>8)

+ stop AV 147 SyH

+: period Ra Tr [exclamation]

:+ question mark HP Sw

+ stichus BSA SyH Sw Ra

+ paragraphus B

### **Song of Songs 4:11**

κηρίον BSAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1660B)]

: κηρίων 253

ἀποστάζουσιν BSA Sw Ra]

: ἀποστάζει V

: ἀποστάζη 253

: ἀποστάζουσι GregN (244) PhiloC (96B) CatP (PG 87.1660B) HP

+< τὰ V 253 300

χείλη BAV 147 GregN (244) PhiloC (96B) CatP (PG 87.1660B)]

: χίλη (εινί: χείλη) S

σου

+ comma Sw Ra Tr

+ soror LaH Jrm (Ep. 78, n. 25; cf. VACCARI 14)

+ mea LaH Jrm (Ep. 78, n. 25)

νύμφη

+ stop AV 147 SyH

+: comma Ra Tr

:+ colon HP Sw

+ stichus BSAV SyH Sw Ra

μέλι BSAV 106<sup>mg</sup> 147 GregN (244) PhiloC (96C) CatP (PG 87.1660B)] > 106\*(>21)

161(>19)

καὶ BSAV 106<sup>mg</sup> 147 GregN (244) PhiloC (96C) CatP (PG 87.1660B)] > 106\*(>21)

161(>19)

γάλα BSAV 106<sup>mg</sup> 147 GregN (244) PhiloC (96C) CatP (PG 87.1660B)] > 106\*(>21)

161(>19)

ὑπὸ BSAV 106<sup>mg</sup> 147 GregN (244) PhiloC (96C) CatP (PG 87.1660B)] > 106\*(>21)

161(>19)

τῇν BSAV 106<sup>mg</sup> 147 GregN (244) PhiloC (96C) CatP (PG 87.1660B)] > 106\*(>21)

161(>19)

γλωσσάν BSAV 106<sup>mg</sup> 147 GregN (244) PhiloC (96C) CatP (PG 87.1660B)] >

106\*(>21) 161(>19)

σου BSAV 106<sup>mg</sup> 147 GregN (244) PhiloC (96C) CatP (PG 87.1660B)] > 106\*(>21)

161(>19)

+ stop V 147 SyH

+: colon HP Tr

:+ comma Sw Ra

+ stichus BSAV SyH Sw Ra

καὶ BSAV 147 GregN (244) PhiloC (96C) CatP (PG 87.1661A)] > 106\*(>21) 161(>19)

ὄσμη BSA 147 GregN (244) PhiloC (96C) CatP (PG 87.1661A)] > 106\*(>21) 161(>19)

: ὄσμήν V

ἱματίων BSAV 147 GregN (244) PhiloC (96C) CatP (PG 87.1661A)] > 106\*(>21)

161(>19)

σου BSAV 147 GregN (244) PhiloC (96C) CatP (PG 87.1661A)] > 106\*(>21) 161(>19)

+ comma HP [> Sw Ra]

+ comma 147

ὡς BSAV 147 GregN (244) CatP (PG 87.1661A)] > 106\*(>21) 161(>19) PhiloC (96C)

ὁσμὴ BSAV 147 GregN (244) PhiloC (96C) CatP (PG 87.1661A)] > 106\*(>21)

161(>19)

+< ὑπὲρ 252<sup>mg</sup>

Λιβάνου BSAV 147 PhiloC (96C) Sw Ra] > 106\*(>21) 161(>19)

: λίβανον 252<sup>mg</sup>

: λιβάνου GregN (244) CatP (PG 87.1661A) HP

: Libani (= Λιβάνου) LaB LaH Ambr (Sab Mys)

: turis (= λιβάνου) Vg

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ stichus BSV 147 SyH Sw Ra

+ paragraphus B

+ paragraph Ra

+ commentary 147

### **Song of Songs 4:12**

+ minor division  $\overline{\lambda\alpha}$  147<sup>mg</sup>

κῆπος BSA 106<sup>mg</sup> 147 Orgn (CatP 17.272D) GregN (245) PhiloC (96C) CatP (PG 87.1661B)] > 106\*(>21) 161(>19) (>5)V 252 Chrys (Mntf 13.217)(>5)

: hortus LaB LaH Ambr (Sag)

: paradisus Ambr (Sag Ep 34; see SAGOT, 8) (cf. SS 4:13)

κεκλεισμένος B 147 Orgn (CatP 17.272D) GregN (245) PhiloC (96C) CatP (PG

87.1661B)] > 106\*(>21) 161(>19) (>5)V 252 Chrys (Mntf 13.217)(>5)

: κεκλισμένος (λ<sup>ν</sup>ει: κεκλεισμένος) SA

: κεκλειμένος (sic) 106<sup>mg</sup>

+< ή CatP (PG 13.204C) [> CatP (PG 87.1661B = Mai 353.28)]

ἀδελφή BSA 106<sup>mg</sup> 147 GregN (245) PhiloC (96C) CatP (PG 87.1661B)] > 106\*(>21)

161(>19) (>5)V 252 Chrys (Mntf 13.217)(>5)

: ἀδελφός 155

μου BSA 106<sup>mg</sup> 147 GregN (245) PhiloC (96C) CatP (PG 87.1661B)] > 106\*(>21)

161(>19) (>5)V 252 Chrys (Mntf 13.217)(>5)

νύμφη BSA 106<sup>mg</sup> 147 GregN (245) PhiloC (96C) CatP (PG 87.1661B)] > 106\*(>21)

161(>19) (>5)V 252 Chrys (Mntf 13.217)(>5)

+ stop 147 SyH [V vacat]

+: colon Tr

:+ comma HP Sw Ra

+ stichus BSA SyH Sw Ra

κῆπος BSAV 147 Orgn (CatP 17.272D) GregN (245) PhiloC (96C) Chrys (Mntf 13.217)

CatP (PG 87.1661B)] > 106\*(>21)

: κῦπος (υ<sup>ν</sup>η: κῆπος) 106<sup>mg</sup>

κεκλεισμένος B 147 Orgn (CatP 17.272D) GregN (245) PhiloC (96C) Chrys (Mntf

13.217) CatP (PG 87.1661B)] > 106\*(>21)

: κεκλισμένος (λ<sup>ν</sup>ει: κεκλεισμένος) SA

: κεκλειμένος (sic) 106<sup>mg</sup>

: κεκοσμημένος V



+ comma HP Sw Ra

πηγή BSAV 147 GregN (245) PhiloC (96C) Chrys (Mntf 13.217) CatP (PG 87.1661B)]

έσφραγισμένη BSAV 147 GregN (245) PhiloC (96C) Chrys (Mntf 13.217) CatP (PG  
87.1661B)]

+ stop AV 147 SyH

+: period HP Tr

:+ colon Sw Ra

+ stichus BSA SyH Sw Ra

+ paragraphus B

+ commentary 147

### **Song of Songs 4:13**

+ minor division  $\overline{\lambda\beta}$  147<sup>mg</sup>

+ αἱ Chrys (Mntf 13.217)

ἀποστολαί BS\*Sc<sup>a</sup>AV 147 GregN (245) PhiloC (97A) Chrys (Mntf 13.217) CatP (PG  
87.1664B)]

: ἀποστολή Sc.a

: emissiones LaB LaH Orgn (Ruf 167.3 §2.9) Ambr (Sag)

σου BSAV 147 GregN (245) PhiloC (97A) Chrys (Mntf 13.217)] > CatP (PG 87.1664B)

: tuæ Orgn (Ruf 167.3)

+ stop (κήπος κεκλεισμένος, πηγή έσφραγισμένη αἱ ἀποστολαί σου) Chrys (Mntf  
13.217)

παράδεισος Bc.2<sup>2</sup>Bc.3S GregN (245) PhiloC (97A)]

: παράδισος (ινει: παράδεισος) B\*AV

: παράδεισοι (sic) 147 157 159 Ald (apud Field, Klostermann)

: παραδείσου CatP (PG 87.1664B)

: paradisus LaB LaH Orgn (Ruf 167.3) Ambr (Sag)

+ stichus A

+: ῥοῶν Sc.aA\*V 147 157 159 253 254 297 300 487 GregN (245) PhiloC (97A) CatP

(PG 87.1664B) (\*SyH) Gra<sup>min</sup> HP Ra = MT [> BS\*A<sup>c</sup> 68 106 155 252 296

Orgn (Ruf 167.3) LaB Vg Fa<sup>vid</sup> SaM SaT Sw]

+: ῥοιῶν 161 248 Compl

+: malagranatorum \*LaH

+: malorum granatorum Ambr (Sag)

+: malorum punicorum Vg

μετὰ BSA 147 GregN (245) PhiloC (97A) CatP (PG 87.1664B)]

: ἀπὸ V

: cum LaB LaH Orgn (Ruf 167.3, 10) Ambr (Sag)

καρποῦ BSA 147 GregN (245) PhiloC (97A) CatP (PG 87.1664B)]

: καρπῶν V 106

: fructibus (= καρπῶν) Orgn (Ruf 167.10)

: fructu LaB LaH Orgn (Ruf 167.3) Ambr (Sag)

ἀκροδρύων BSAV 147 GregN (245) PhiloC (97A) CatP (PG 87.1664B)]

: pomorum LaB LaH Orgn (Ruf 167.3, 10) Ambr (Sag)

+ stop V 147 SyH

+ comma Sw Ra

+ stichus BSA SyH Sw Ra

κύπροι BSAV 147 SyH<sup>mg</sup> GregN (245) CatP (PG 87.1664B)]

: Κύπροι PhiloC (97A)

: cyprus Orgn (Ruf 167.3)

: cypri LaB LaH

: Cypri Ambr (Sag)

μετὰ BSAV 147 SyH<sup>mg</sup> GregN (245) PhiloC (97A) CatP (PG 87.1664B)] > Ambr (Sag)

: cum LaB LaH Orgn (Ruf 167.3)

νάρδων BSAV 147 SyH<sup>mg</sup> GregN (245) PhiloC (97A) CatP (PG 87.1664B)] > Ambr  
(Sag)

: nardis LaB LaH Orgn (Ruf 167.3)

+ stop V 147 SyH

+: colon HP Sw Tr

+: comma Ra

+ stichus BSA SyH Sw Ra

### **Song of Songs 4:14**

νάρδος BSAV 147 GregN (245) PhiloC (97A) CatP (PG 87.1664B)]

: nardus Orgn (Ruf 167.3)

: nardum LaB LaH

: נָרְדוּ (= νάρδοι) SyH

καὶ BSAV 147 GregN (245) PhiloC (97A) CatP (PG 87.1664B) (SyH)]

: μετὰ 106

: et LaB LaH Orgn (Ruf 167.3)

κρόκος BSAV 147 GregN (245) PhiloC (97A) CatP (PG 87.1664B) (SyH)]

: κρόκων 106

: crocus Orgn (Ruf 167.3)

: crocum LaB LaH

+ stop 147

+ comma HP Sw Ra Tr

+ stichus BSA Sw Ra

+< καὶ CatP (PG 87.1664B)

κάλαμος BSc.aAV 147 GregN (245) PhiloC (97A) CatP (PG 87.1664B)]

: κάλαμον S\*

+ εὐώδης (Arm7)

καὶ

κιννάμωμον BAV 147 GregN (245)]

: κινάμμωμον S\*

: κιννάμωμος Sc.a PhiloC (97A)

: κινάμωμον CatP (PG 87.1664B)

+ stop V 147 SyH

+ comma HP

+ stichus BSAV SyH Sw Ra

μετὰ BSAV GregN (245) PhiloC (97A) CatP (PG 87.1664B)]

: ἀπὸ 147 159 GregN (CatP PG 87.1665B)

πάντων

+< τῶν 300

ξύλων

τοῦ

Λιβάνου BScAV 147 GregN (245) PhiloC (97A) CatP (PG 87.1664B)]

: Λαβάνου S\*vid

: Libani LaB LaH Vg

+ stop V 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSAV SyH Sw Ra

σμήρνα BA 147 GregN (245; CatP PG 87.1665B) CatP (PG 87.1664B)]

: ζμύρνα S

: σμύρναν V PhiloC (97B)

+ comma HP Tr

+: καὶ Sc.<sup>a</sup> GregN (CatP PG 87.1665B) PhiloC (97B) = MT Aquila

+: et LaB LaH Vg

+: ◦ (= καὶ) SyH

ἀλώθ BA HP Ra]

: αλωθ Ra

: ἀλὸθ Compl

: αδοην (sic: probably for ἀλόην) V

: ἀλόη S 106 159 253 297 GregN (245; CatP PG 87.1665B) CatP (PG 87.1664B)

: ἀλόη 147

: ἀλωή 157 296 Ald

: ἀλωήν PhiloC (97B)

: αλον (sic: probably for ἀλόη) 252<sup>mg</sup>

: aloe LaB LaH Vg Ambr (Sag)

+: ܐܠܘܐ (ܐܠܘܐ = καὶ ἀλοή) SyH

+ apostrophe A

+ comma HP

μετὰ

πάντων BSAc.\*(a?)V 147 GregN (245) PhiloC (97B) CatP (PG 87.1664B)]

: τῶν A\*

+< τῶν 155 161 248 Compl

πρώτων BSAV 147 PhiloC (97B) CatP (PG 87.1664B)] > 106 297 GregN (245) (see  
next); 296(–)

μύρων BSAV 147 PhiloC (97B) CatP (PG 87.1664B)]

: πρωτομύρων (sic) 106 297 GregN (245)

+ πρώτων 296(~)

+ stop AV 147 SyH

+: em-dash Tr

:+ colon Sw

:+ comma HP Ra

+ stichus BSA 147 SyH Sw Ra

+ paragraphus B

+ commentary 147

### **Song of Songs 4:15**

[witnesses: add PPal]

+ minor division  $\overline{\lambda\gamma}$  147<sup>mg</sup>

πηγή

κήπων PPal SAV 106 155 161 248 252 253 297 GregN (245) PhiloC (97C) CatP (PG

87.1664B) Compl Gra Ra = MT]

: κήπου B 68 147 157 159 254 300 487 HP Sw

: κήπος 296

: hortorum (= κήπων) LaB LaH Vg Ambr (Sag)

+ comma HP Ra

+< καὶ B 68 248 300 487 (SyH) HP Sw [> SAV 106 147 155 157 159 161 252 253 254

296 297 GregN (245) PhiloC (97C) CatP (PG 87.1664B) LaB LaH Vg Ambr

(Sag) Compl Gra Ra = MT]

φρέαρ PPal BSAV 147 GregN (245) PhiloC (97C) CatP (PG 87.1664B)]

: φρέατος 155

ὑδατος PPal BSAV 147 GregN (245) PhiloC (97C) CatP (PG 87.1664B)] > 155

ζῶντος

+ stop AV 147 SyH

+ stichus BSA SyH Sw Ra

[witnesses: remove PPal]

καὶ BSAV 147 GregN (245) PhiloC (97C) CatP (PG 87.1664B)]

: τοῦ 300

: et LaB LaH Ambr (Sag)

: , (= τοῦ) SyH

ῥοιζοῦντος BSAV 147 GregN (245) PhiloC (97C) CatP (PG 87.1664B)]

: impetus descendens LaB Ambr (Sag)

: impetu descendentis LaH

ἀπὸ

τοῦ BSAV 147 GregN (245) PhiloC (97C)] > 254 297 300 CatP (PG 87.1664B)

Λιβάνου BSAV 147 GregN (245) PhiloC (97C) CatP (PG 87.1664B)]

: Libano LaB LaH Vg Ambr (Sag)

+ stop AV 147 SyH

+ dipole A

+ period HP Sw Ra Tr

+ stichus BSAV SyH Sw Ra

+ paragraphus B

+ paragraph Sw

### **Song of Songs 4:16**

+ minor division  $\overline{\iota\eta}$  starts B<sup>mg</sup>

+ rubric LaW-LaF A<sup>mg</sup> 161

ἐξεγέρθητι BSAV 147 GregN (294) PhiloC (97C) CatP (PG 87.1668B)]

: ἐξέγειρον Athan (Mntf 3.i.394) Chrys (Mntf 13.217)

: ἐξεγείρου Procop (CatN 2.82)

+ comma Sw Ra Tr

βορρᾶ BSAV 147 GregN (294) PhiloC (97C) CatP (PG 87.1668B) Sw Ra]

: Βορρᾶ HP

+ stop A

+ comma HP Sw Ra Tr

καὶ BSAV GregN (294) PhiloC (97C) CatP (PG 87.1668B)] > Cyril (Aub 6.i.394)

ἔρχου BSAV GregN (294) PhiloC (97C) CatP (PG 87.1668B)]

: ἔχου 147

+ comma Sw Ra Tr

νότε BSA 147 GregN (294) PhiloC (97C) CatP (PG 87.1668B) Sw Ra]

: ν<ό>τε (sic) V

: Νότε HP

+ stop V 147 SyH

+: colon Tr

:+ comma HP Sw Ra

+ stichus BSAV SyH Sw Ra

## Song of Songs 4:16.2

+< καὶ BS 68 253 300 487 HP Sw [> AV 106 147 155 157 159 161 248 252 254 296

297 Ambr (Sab Vt) Athan (Mntf 3.i.394) GregN (294) PhiloC (97C) Chrys (Mntf 13.217) Procop (CatN 2.82) CatP (PG 87.1668B) (SyH) Compl Gra]

διάπνευσον BSAV 147 GregN (294) PhiloC (97C) CatP (PG 87.1668B)]

: adspira (adspira hortum meum) Ambr (Sab Vt)



: inspira (inspira hortum meum) LaB LaH

κῆπόν

μου

+ stop V

+ comma HP Sw Ra Tr

+ stichus SAV

+ rubric V

+ stichus V

+ paragraphus V

### **Song of Songs 4:16.3**

καὶ

ῥευσάτωσαν BSA 147 GregN (294) PhiloC (97C) CatP (PG 87.1668B)]

: ῥευσάτω V 253

+< τὰ 253

ἀρώματά

μου BSAV 147 GregN (294) PhiloC<sup>ms</sup> (97 n. 42) CatP (PG 87.1668B) HP Sw Ra] >

PhiloC (97C)

: σου Ald

+ stop V 147 SyH

+: period HP Sw Tr

:+ colon Ra

+ stichus BSA SyH Sw Ra

+ paragraphus S

### **Song of Songs 4:16.4**

+ verse 5:1 begins HP Sw (cf. Vulgate) [> Ra (cf. MT)]

+ rubric S-LaW-LaF V

+< καὶ 297

καταβήτω

+< ὁ V 147 159 GregN (294) Cyril (Aub 2.785 et al.) PhiloC (100A)

ἀδελφιδός BSA 147 159 GregN (294) PhiloC (100A) CatP (PG 87.1669B)]

: ἀδελφιδούς V 253 Thdt (148A)

μου

εἰς

+< τὸν 253

κῆπον

αὐτοῦ BSV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669B)]

: μου A

+ stop V 147 SyH

+ comma HP Tr [> Sw Ra]

+ stichus BSAV SyH Sw Ra

### **Song of Songs 4:16.5**

καὶ BSAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669B)] > 254(>5)

φαγέτω BSAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669B)] > 254(>5)

καρπὸν BSAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669B)] > 254(>5)

ἀκροδρύων BSAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669B)] > 254(>5)

106(~)

: pomiferarum Ambr (Sab Vs)

: pomorum LaB LaH

αὐτοῦ BSAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669B)] > 254(>5)

: eius (pomorum eius) LaB

: suarum (pomiferarum suarum.) Ambr (Sab Vs)

: suorum (pomorum suorum) LaH

+ ἀκροδρύων 106(~)

+ stop V 147 SyH

+: period Sw Ra Tr

:+ colon HP

+ stichus BSAV SyH Sw Ra

+ paragraphus BSA

+ paragraph Sw

### Song of Songs 5:1

+ minor division  $\overline{\iota\theta}$  starts B<sup>mg</sup>

+ minor division  $\overline{\lambda\delta}$  147<sup>mg</sup>

+ rubric S-LaW-LaF AV 161

+ stichus V

+ paragraphus V

[witnesses: add Nilus (CatP)]

εἰσῆλθον BSAV 147 GregN<sup>mss</sup> (294) PhiloC (100A) Nilus (CatP PG 87.1672B) CatP  
(PG 87.1669C)]

: κατέβην GregN (294)

εἰς

+< τὸν 253

κῆπον

μου Sc.<sup>a</sup>AV 147 GregN (294) PhiloC (100A) Nilus (CatP PG 87.1672B) HP Ra = MT] >

BS\* CatP (PG 87.1669C) Sw

: meum LaB LaH

[witnesses: remove Nilus (CatP)]

+ comma Sw Ra

ἀδελφή

μου

νύμφη

+ stop V 147 SyH

+: period Tr

:+ comma Ra

:+ colon HP Sw

+ stichus BSA SyH Sw Ra

### **Song of Songs 5:1.2**

ἐτρύγησα BSAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669C)]

: ἐτρυγησαν 159

σμήρναν BAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669C)]

: σταφυλήν S

μου BSAV 147 GregN (294) PhiloC (100A)] > CatP (PG 87.1669C)

: σου PhiloC (according to HP, but PG 100A has μου)

μετὰ

ἀρωμάτων

μου BSAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669C)] > 296

+ stop V 147 SyH

+: colon Tr

:+ comma HP Sw Ra

+ stichus BSA SyH Sw Ra

**Song of Songs 5:1.3**

[witnesses: add Nilus (CatP)]

ἔφαγον BSAV 147 GregN (294) PhiloC (100A) Nilus (CatP PG 87.1672D) CatP (PG 87.1669C)] > 155(>6)

ἄρτον BSAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669C)] > 155(>6)

: ἄγρόν Gra

: ἄρτου Nilus (CatP PG 87.1672D)

μου BSAV 147 GregN (294) PhiloC (100A) CatP (PG 87.1669C)] > 155(>6) Nilus (CatP PG 87.1672D)

μετὰ BSAV 147 GregN (294) PhiloC (100A) Nilus (CatP PG 87.1672D)] > 155(>6) (>3)CatP (PG 87.1669C)(>3)

μέλιτός BSAV 147 GregN (294) PhiloC (100A) Nilus (CatP PG 87.1672D)] > 155(>6) (>3)CatP (PG 87.1669C)(>3)

μου BSAV 147 GregN (294) PhiloC (100A) Nilus (CatP PG 87.1672D)] > 155(>6) (>3)CatP (PG 87.1669C)(>3)

+ stop V 147 SyH

+: colon Tr

:+ comma HP Sw Ra

+ stichus BSA SyH Sw Ra

**Song of Songs 5:1.4**

ἔπιον

οἶνόν

μου

μετὰ

γάλακτός

μου

+ stop V 147 SyH

+: period Sw Tr

:+ colon HP Ra

+ stichus BSAV SyH Sw Ra

+ paragraphus S

+ rubric S-LaW-LaF V

+ stichus V

+ paragraphus V

### **Song of Songs 5:1.5**

φάγετε BSA 147 GregN (294) PhiloC (100B) Nilus (CatP PG 87.1672D) CatP (PG 87.1669C)]

: φάγεται (αι/ε: φάγετε) V

: manducate LaB LaH

+ comma Sw Ra

+< οί Sc.aV 106 155<sup>vid</sup> 297 300 (SyH), GregN (294) Athan (Mntf 3.i.39) Nilus (CatP PG 87.1672C) CatP (PG 87.1669D); A 147 159 161 253 296 Compl Gra; 252 254 Ald

πλησίοι BS 252 254 Ald Ra] > PhiloC (100B) Cyril (Aub 2.129; cf. 2.148; 3.195)

: πλήσιοι (sic) HP

: πλησίον Sc.aV 106 155<sup>vid</sup> 297 300, GregN (294) Athan (Mntf 3.i.39) Nilus (CatP PG 87.1672C) CatP (PG 87.1669D); A 147 159 161 253 296 Compl Gra; 248

: proximi Ambr (Sab BM) LaB LaH

+: μου Sc.aV 106 155<sup>vid</sup> 297 300, GregN (294) Athan (Mntf 3.i.39) Nilus (CatP PG 87.1672D) CatP (PG 87.1669C)

:+ mei (edite proximi mei) Ambr (Sab BM); (manducate proximi mei) LaB LaH

[witnesses: remove Nilus (CatP)]

+ comma Sw Ra

καὶ BSAV 147 GregN (294) PhiloC (100B) CatP (PG 87.1669C)] > 155

πίετε BSA 147 GregN (294) PhiloC (100B) CatP (PG 87.1669C)] > 155

: πίεται (αἰνέ: πίετε) V

+ comma HP

καὶ

μεθύσθητε BS 147 GregN (294) PhiloC (100B)]

: μεθύσθηται (αἰνέ: μεθύσθητε) AV

: μεθύσονται 253

: μεθύσκητε Cyril (Aub 2.129; cf. 2.148; 3.195)

: μεθύσθησθε CatP (PG 87.1669C)

+ comma Sw Ra

+< οἱ Cyril (Aub 2.129; cf. 2.148; 3.195)

ἀδελφοί BSA 147 GregN (294) PhiloC (100B) CatP (PG 87.1669C)] > 254

: ἀδελφιδοί 157 252 297 Compl

: ἀδελφή V

: πλησίον (φάγετε καὶ πίετε καὶ μεθύσκητε οἱ πλησίον μου) Cyril (Aub 2.129; cf. 2.148; 3.195)

: ܐܕܝܠܝܕܝܐ (= ἀδελφιδοί) SyH

: fratres Ambr (Sab BM) LaB LaH

+ μου V 106 253 297 300 GregN (294) Cyril (Aub 2.129; cf. 2.148; 3.195) CatP (PG 87.1669C)

:+ mei (fratres mei) Ambr (Sab BM) LaB LaH

- + stop AV 147 SyH
- +: period HP Sw Ra Tr
- + stichus BSAV 147 SyH Sw Ra
- + paragraphus B
- + paragraph Sw Ra
- + commentary 147

### **Song of Songs 5:2**

- + minor division  $\overline{\kappa}$  starts B<sup>mg</sup>
- + minor division  $\overline{\lambda\zeta}$  147<sup>mg</sup>
- + rubric LaW-LaF V
- + stichus V
- + paragraphus V
- + ση(μείωσαι) B<sup>c.2(mg)</sup>

ἐγὼ

καθεύδω

- + comma HP Sw Ra Tr

καὶ

ἡ

καρδία

μου

ἀγρυπνεῖ BS 147 GregN (294) PhiloC (100B) CatP (PG 87.1672D)]

- : ἀγρυπνῖ (ι√ει: ἀγρυπνεῖ) AV
- : γρηγορεῖ Basil (Paris 1.144; cf. 1.69)
- + stop V 147 SyH
- +: period Sw Ra Tr



:+ colon HP

+ stichus BSAV SyH Sw Ra

+ paragraphus S

### **Song of Songs 5:2.2**

+ rubric S 161

φωνή

+< τοῦ GregN (314) CatP (PG 87.1673C)

ἀδελφιδοῦ BSA 147 GregN (314) PhiloC (100B) CatP (PG 87.1673C)]

: ἀδελφιδούς V

: ἀδελφιδός 155

μου

+ comma Sw Ra

κρούει

ἐπὶ

τὴν

θύραν

+ stop AV 147 SyH

+: colon Tr

:+ comma HP

+ stichus BSAV SyH Sw Ra

+ paragraphus B

+ minor division  $\overline{\kappa\alpha}$  starts B<sup>mg</sup>

+ rubric S-LaW-LaF V 161

+ stichus V

+ paragraphus V

**Song of Songs 5:2.3**

ἄνοιξόν

μοι BSAV 147 GregN (314) PhiloC (100C) CatP (PG 87.1676A)] > 297

: μου 106

+ comma Sw Ra Tr

ἀδελφή BSA 106 155 161 248 252 253 254 296 297 GregN (314) PhiloC (100C) Athan

(Mntf 1.287) CatP (PG 87.1676A) Compl Gra Sw Ra] > (~)V 68 147 157 159

300 487 HP(~)

μου BSA 106 155 161 248 252 253 254 296 297 GregN (314) PhiloC (100C) Athan

(Mntf 1.287) CatP (PG 87.1676A) Compl Gra Sw Ra] > (~)V 68 147 157 159

300 487 HP(~)

+ comma Sw Ra Tr

ἡ BSA 253] > V 147 157 159 GregN (314) PhiloC (100C) CatP (PG 87.1676A); Athan

(Mntf 1.287)

πλησίον BSAV 147 253 GregN (314) PhiloC (100C) CatP (PG 87.1676A)]

: νύμφη Athan (Mntf 1.287)

: sponsa (soror mea, sponsa) Ambr (Sab EP)

μου BSAV 147 253 GregN (314) PhiloC (100C) CatP (PG 87.1676A)] > Athan (Mntf

1.287) Ambr (Sab EP)

+ comma HP

+ ἀδελφή (~)V 68 147 157 159 300 487 HP(~)

+ μου (~)V 68 147 157 159 300 487 HP(~)

+ comma HP Sw Ra Tr

+ stichus BA Sw Ra [> S]

**Song of Songs 5:2.4**

περιστέρα BSAV 147 GregN (314) PhiloC (101A) CatP (PG 87.1676A)] > 155(>4)

μου BSAV 147 GregN (314) PhiloC (101A) CatP (PG 87.1676A)] > 155(>4)

+ comma HP Sw Ra Tr

τελεία BA 147 GregN (314) PhiloC (101A) CatP (PG 87.1676A)] > 155(>4)

: τελία (ιν<sup>1</sup>ει: τελεία) SV

μου BSAV 147 GregN (314) PhiloC (101A) CatP (PG 87.1676A)] > 155(>4)

+ stop AV 147 SyH

+: comma Sw Ra Tr

:+ colon HP

+ stichus BSA SyH Sw Ra

**Song of Songs 5:2.5**

ὅτι

ἡ

κεφαλή

μου

ἐπλήσθη

δρόσου

+ stop V 147 SyH

+ comma HP

+ stichus BSA SyH Sw Ra

**Song of Songs 5:2.6**

καὶ

οἱ BS<sup>c.a</sup>AV 147 GregN (314) PhiloC (101A) CatP (PG 87.1676A)] > S\*

βόστρυχοί BS<sup>c.a</sup>AV 147 GregN (314) PhiloC (101A) CatP (PG 87.1676A)]

: βόστρυχοί (ι<sup>ν</sup>υ: βόστρυχοί) S\*

μου

+ comma 147

ψεκάδων BA 147 GregN (314) PhiloC (101A) CatP (PG 87.1676A)]

: ψεχαδων S

: ψεικάδων (ει<sup>ν</sup>ε: ψεκάδων) V

νυκτός BSAV 147 GregN (314) PhiloC (101A) CatP (PG 87.1676A)]

: nocte (nocte exui me vestimentum meum) Orgn (Del 2.476)

+ stop V 147 SyH

+ period HP Sw Ra

+ stichus BSAV 147 SyH Sw Ra

+ paragraphus BS

+ commentary 147

### **Song of Songs 5:3**

+ minor division  $\overline{\kappa\beta}$  starts B<sup>mg</sup>

+ minor division  $\overline{\lambda\zeta}$  147<sup>mg</sup>

+ rubric S-LaW-LaF AV 161

+ stichus V

+ paragraphus V

+ asterisk (introducing direct discourse) Fa

ἐξεδυσάμην

τὸν

χιτῶνά

μου

+: period Tr

:+ comma HP Sw Ra

πῶς

ἐνδύσσομαι BSAV 155<sup>vid</sup> 157 252 253 Ald Gra Sw Ra]

: ἐνδύσσομαι 147 [68 106 159 161 248 254 296 297 300 487] GregN (314) PhiloC

(101A) CatP (PG 87.1677C) HP

: induum (= ἐνδύσσομαι in sense) Ambr (Sag)

: induar (= ἐνδύσσομαι as if passive) LaB LaH

αὐτόν

+ stop AV 147 SyH

+ question mark HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

[witnesses: add Nilus (CatP)]

ἐνιψάμην

τοὺς

πόδας

μου

+: period Tr

:+ comma HP Sw Ra

πῶς

μολυνῶ BSA 147 GregN (314) PhiloC (101B) CatP (PG 87.1677C)]

: μολύνω (with this accent) V<sup>vid</sup> 253 297 Nilus (CatP PG 87.1728B)

αὐτούς

[witnesses: remove Nilus (CatP)]

+ stop AV 147 SyH

+ question mark HP Sw Ra Tr

+ stichus BSAV 147 SyH Sw Ra

+ paragraphus B

+ paragraph Ra

+ commentary 147

### **Song of Songs 5:4**

+ minor division  $\overline{\lambda\eta}$  147<sup>mg</sup>

+ rubric LaW-LaF V

+ stichus V

+ paragraphus V

ἀδελφιδός BSA 147 GregN (315) PhiloC (101C) CatP (PG 87.1680D)]

: ἀδελφιδούς V 253

μου

ἀπέστειλεν BAV Sw Ra]

: ἀπέστιλεν (ι<sup>ν</sup>ει: ἀπέστειλεν) S

: ἀπέστειλε 147 GregN (315) PhiloC (101C) CatP (PG 87.1680D) HP

+< τὴν PhiloC (101C)

χεῖρα BA 147 GregN (315) PhiloC (101C) CatP (PG 87.1680D)]

: χῖρα (ι<sup>ν</sup>ει: χεῖρα) SV

: χείρας 297

αὐτοῦ

ἀπὸ BSAV PhiloC (101C) CatP (PG 87.1680D)]

: διὰ 147 157 159 300 GregN (315) Ald

: de Ambr (Sab EP)

: per LaB LaH

τῆς

ὀπῆς BSAV 147 GregN (315) PhiloC (101C) CatP (PG 87.1680D)]

: prospectu (de prospectu) Ambr (Sab EP)

: clostrum (per clostrum) LaB

: foramen (per foramen) LaH

+ stop A 147 SyH

+ comma HP Sw Ra Tr

+ stichus BS SyH Sw Ra

καὶ

ἥ BSAV 147 GregN (315) CatP (PG 87.1680D)] > PhiloC (101C)

κοιλία BSAV 147 GregN (315) PhiloC (101C) CatP (PG 87.1680D)]

: καρδία 155

: anima LaB

: venter LaH Ambr (Sag; Sab EP)

μου

+ comma 147

ἐθορήθη BSA 147 GregN (315) CatP (PG 87.1680D)]

: ἐορτήθη V

: ἐταράχθη PhiloC (101C)

: turbata LaB

: turbatus LaH

: conturbatus Ambr (Sag; Sab EP)

ἐπ’

αὐτόν BSAV 147 GregN (315) PhiloC (101C) CatP (PG 87.1680D)]

: αὐτῷ 106 253

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

### **Song of Songs 5:5**

+ rubric LaW-LaF

+< et Ambr (Sag)

ἀνέστην

+ et LaB

ἐγὼ BAV 147 GregN (315; cf. 340) PhiloC (104A) CatP (PG 87.1684B)] > S(~)

+< καὶ 254

+< τοῦ PhiloC (104A)

ἀνοῖξαι BSA 147 GregN (315) PhiloC (104A) CatP (PG 87.1684B)]

: ἤνοιξα 254

: ἀνοῖξε (εἶναι: ἀνοῖξαι) V

+ ἐγὼ S(~)

τῷ BSAV 147 GregN (315) PhiloC (104A) CatP (PG 87.1684B)]

: τοῦ V

ἀδελφιδῷ BSAV 147 GregN (315) PhiloC (104A) CatP (PG 87.1684B)]

: ἀδελφῷ 106

μου

+ stop V 147 SyH

+: period Tr

:+ comma HP Sw Ra

+ stichus BSA SyH Sw Ra

+< αἰ A<sup>c</sup> Gra

+< <αἰ> GregN (315)



χεῖρές BSAV 147 252<sup>c</sup> GregN (315) CatP (PG 87.1684B)] > 252\*(>17)

: χεῖρέ (sic) PhiloC (104A)

μου BSAV 147 252<sup>c</sup> GregN (315) PhiloC (104A) CatP (PG 87.1684B)] > 252\*(>17)

ἔσταξαν BSAV 147 252<sup>c</sup> GregN (315) PhiloC (104A) CatP (PG 87.1684B)] >

252\*(>17)

σμήρναν BSAV 147 252<sup>c</sup> GregN (315) PhiloC (104A)] > 252\*(>17)

: μύρα CatP (PG 87.1684B)

+ stop AV 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

+< οἱ V 253 GregN (315)

δάκτυλοί BSAV 147 252<sup>c</sup> GregN (315) PhiloC (104A) CatP (PG 87.1684B)] >

252\*(>17)

μου BSAV 147 252<sup>c</sup> GregN (315) PhiloC (104A) CatP (PG 87.1684B)] > 252\*(>17)

+ ἔσταξαν 147 157 159

σμήρναν BSAV 147 252<sup>c</sup> GregN (315) CatP (PG 87.1684B)] > 252\*(>17)

: σμήρνης Compl

: σμήρνας PhiloC (104A)

: murra (murrâ = σμήρνης) LaB LaH Ambr (Sag)

πλήρη BSAV 147 252<sup>c</sup> GregN (315) CatP (PG 87.1684B)] > 252\*(>17)

: πλήρεις 161 248 PhiloC (104A) Compl

: pleni sunt (murra pleni sunt) Ambr (Sag); (pleni sunt murra) LaB

: pleni (murra pleni) LaH

+ stop A 147 SyH

+ stichus BSA 147 SyH Sw Ra

+ commentary 147

+ minor division  $\overline{\lambda\theta}$  147<sup>mg</sup>

ἐπὶ BSAV 147 252<sup>c</sup> GregN (315) PhiloC (104A) CatP (PG 87.1684C)] > 252\*(>17)

: super LaB Ambr (Sag)

: in LaH Ambr (Sab Vt)

χεῖρας BSAV 147 252<sup>c</sup> GregN (315) CatP (PG 87.1684C)] > 252\*(>17)

: θύρας 254 297 (also found in scholia; see PG 40.104, n. 57)

: θύρα PhiloC (104A)

: manus (super manus) LaB Ambr (Sag)

: manibus (in manibus) LaH Ambr (Sab Vt)

τοῦ BSAV 147 252<sup>c</sup> GregN (315) PhiloC (104A) CatP (PG 87.1684C)] > 252\*(>17)

κλείθρου B 147 252<sup>c</sup> GregN (315) PhiloC (104A) CatP (PG 87.1684C)] > 252\*(>17)

: κλίθρου (ι√ει: κλείθρου) SAV

+ stop AV Fa [> 147 SyH CatP (PG 87.1684C)]

+ period HP Sw Ra Tr

+ stichus AV Sw Ra [> BS SyH]

### Song of Songs 5:6

ἤνοιξα BSAV 147 252<sup>c</sup> GregN (315) PhiloC (104A) CatP (PG 87.1684C)] > 252\*(>17)

ἐγὼ BSAV 147 252<sup>c</sup> GregN (315) PhiloC (104A) CatP (PG 87.1684C)] > 252\*(>17)

τῷ BSA 147 252<sup>c</sup> GregN (315) PhiloC (104A) CatP (PG 87.1684C)] > 252\*(>17)

: τοῦ V

ἀδελφιδῶ BSA 147 252<sup>c</sup> GregN (315) PhiloC (104A) CatP (PG 87.1684C)] > 252\*(>17)

: ἀδελφιδούς V

μου BSAV 147 252<sup>c</sup> GregN (315) PhiloC (104A) CatP (PG 87.1684C)] > 252\*(>17)

+ stop AV 147 SyH

**+: colon HP Tr**

**:+ comma Sw Ra**

**+ stichus BSAV SyH Sw Ra**

**+ rubric V**

**+ stichus V**

**+ paragraphus V**

ἀδελφιδός BSA 147 GregN (315) PhiloC (104B) CatP (PG 87.1685A)]

: ἀδελφιδούς V 253

μου BSAV 147 GregN (315) CatP (PG 87.1685A)] > PhiloC (104B)

παρήλθεν BS<sup>c</sup>AV GregN (315) PhiloC (104B) Sw Ra]

: παρηλεεν (sic) S\*

: παρήλθε 147 CatP (PG 87.1685A) HP

+ ἐκ PhiloC (104B; phrase probably belongs in commentary)

+ τοῦ PhiloC (104B)

+ ᾄδου PhiloC (104B)

+ stop V 147

**+: period Tr**

**:+ colon HP Sw Ra**

**+ stichus BA Sw Ra [> S]**

**+< ἡ AV 254 300 GregN (315) PhiloC (104B) Gra**

ψυχή

μου

ἐξήλθεν BAV 147 GregN (315) PhiloC (104B) CatP (PG 87.1685A)]

: ἀπῆλθεν S

έν

λόγω

αὐτοῦ

+ stop V 147 SyH

+: period Tr

:+ colon HP Sw

:+ comma Ra

+ stichus BSAV SyH Sw Ra

ἐζήτησα

αὐτόν

: comma 147

καὶ

οὐχ

εὖρον

αὐτόν BSAV 147 GregN (315) PhiloC (104C)] > CatP (PG 87.1685B)

+ stop V 147 SyH

+: colon Tr

:+ comma HP Sw Ra

+ stichus BSAV SyH Sw Ra

ἐκάλεσα

αὐτόν

+ comma Ra

καὶ

οὐχ BSV 147 GregN (315) CatP (PG 87.1685B)]

: οὐκ A 253 [presumably 155 300] Gra

ὑπήκουσέν BSV Sw Ra]

: ἐπήκουσέν A

: ἐπήκουσέ 155<sup>vid</sup> 253 300 Gra

: ὑπήκουέ Compl

: ὑπήκουσέ 147 GregN (315) PhiloC (104C) CatP (PG 87.1685B) HP

μου

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus 147 BSAV SyH Sw Ra

+ commentary 147

### **Song of Songs 5:7**

+ minor division  $\bar{\mu}$  147<sup>mg</sup>

+ rubric V

+ stichus V

ἐύροσάν BSA 147 GregN (315) PhiloC (104C) CatP (PG 87.1685C)]

: εὖρον V

: ηὔρον 253

: invenerunt LaB LaH Jrm (Ep 22.25-26) Ambr (Sab Vs)

: incidit Ambr (Sag)

: percusserunt La5704

με

οἱ BSA GregN (315) PhiloC (104C)] > CatP (PG 87.1685C)

φύλακες

οἱ

κυκλοῦντες

ἐν BSA 147 GregN (315) PhiloC (104C) CatP (PG 87.1685C)]

: ἐπὶ V

τῆ

πόλει

+ stop V 147 SyH

+: period Tr

:+ colon HP

:+ comma Sw Ra

+ stichus BSA SyH Sw Ra

ἐπάταξάν

με

+ stop 147

+: colon Tr

:+ comma HP Sw Ra

ἐτραυμάτισάν BSAV 147 GregN (315) PhiloC (104C) CatP (PG 87.1685C)]

: ἐτραυμάτισέν 155

με

+ stop AV 147 SyH

+: colon HP Sw Tr

:+ comma Ra

+ stichus BSA SyH Sw Ra

+< τὸ PhiloC (105B; τὸ δὲ probably belongs in commentary)

+< δὲ PhiloC (105B)

ῆραν

τὸ

θέριστρόν BSAV 147 GregN (315) PhiloC (105B)]

: θέριστρον CatP (PG 87.1685C)

: θέριστόν 106

: umbraculum LaB

: pallium LaH Ambr (Sag; Sab Vs)

μου BAV PhiloC (105B)] > S 147 159 161 248 GregN (315) CatP (PG 87.1685C) Ambr

(Sag) Compl

: meum (pallium meum) LaH Ambr (Sab Vs); (umbraculum meum) LaB

ἀπ' BSAV 147 GregN (315) PhiloC (105B) CatP (PG 87.1685C)] > 155 SyH

ἐμοῦ BSAV 147 GregN (315) PhiloC (105B) CatP (PG 87.1685C)] > 155 SyH

+< οἱ GregN (315)

φύλακες

τῶν

τειχέων BSA 147 GregN (315) PhiloC (105B) CatP (PG 87.1685C)]

: τειχων 253

: τιχων (ειν/ι: τειχων) V

+ μου 297

+ stop AV 147 SyH

+ period HP Sw Ra

+ stichus BSAV 147 SyH Sw Ra

+ paragraph Sw

+ commentary 147

### **Song of Songs 5:8**

+ minor division  $\overline{\mu\alpha}$  147<sup>mg</sup>

+ rubric LaW-LaF V

+ stichus V

+ paragraphus V

ὥρμισα

ὑμᾶς

+ comma Sw Ra

θυγατέρες

Ἱερουσαλήμ B GregN (370) Sw]

: τηλῆ SAV

: ἰληῖ 147

: Ἱερουσαλήμ PhiloC (105C) CatP (PG 87.1688D) HP

: Ἱερουσαλημ Ra

+ stop AV SyH

+ comma Sw Ra

[witnesses: add PDam]

+ stichus PDam BSA SyH Sw Ra

### **Song of Songs 5:8.2**

+ ἐν 106(+5)

+ ταῖς 106(+5)

+ ἡμέραις 106(+5)

+ ταύταις 106(+5)

+ καὶ 106(+5)

ἐν PDam<sup>lac</sup> BSAV 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D) (÷SyH Fa

SaM SaT)] > (>9)Orgn (Ruf 69.10) Vg(>9)

: in LaB ÷LaH

ταῖς PDam<sup>vid</sup> BSAV 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D) (÷SyH Fa

SaM SaT)] > (>9)Orgn (Ruf 69.10) Vg(>9)

,  
δυναμέσιν PDam BSAV 147 PhiloC (105C) (÷SyH Fa SaM SaT) Sw Ra] > (>9)Orgn

(Ruf 69.10) Vg(>9)



: δυνάμει GregN (370) PhiloC (105C) CatP (PG 87.1688D) HP

: virtutibus LaB ÷LaH

καὶ BSAV 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D) (÷SyH Fa SaM SaT)] >  
(>9)Orgn (Ruf 69.10) Vg(>9) [PDam vacat]

: et ÷LaH

: vel LaB

ἐν BSAV 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D) (÷SyH Fa SaM SaT)] >  
(>9)Orgn (Ruf 69.10) Vg(>9) [PDam vacat]

: in LaB ÷LaH

ταῖς BSAV 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D) (÷SyH Fa SaM SaT)]  
> (>9)Orgn (Ruf 69.10) Vg(>9) [PDam vacat]

ἰσχύσεσιν PDam BSAV (÷SyH Fa SaM SaT) Sw Ra] > (>9)Orgn (Ruf 69.10) Vg(>9)

: ἰσχύσει 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D) HP

: viribus LaB ÷LaH

τοῦ PDam BSAV 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D) (÷SyH Fa SaM  
SaT)] > (>9)Orgn (Ruf 69.10) Vg(>9)

ἀγροῦ PDam BSAV 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D) (÷SyH Fa  
SaM SaT)] > (>9)Orgn (Ruf 69.10) Vg(>9)

: agri LaB ÷LaH

+ stop AV 147 SyH

+ colon HP Tr

:+ comma Sw Ra

+ stichus PDam BSAV SyH Sw Ra

### Song of Songs 5:8.3

ἐάν

εὔρητε BSA 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D)]

: εὔροιτε (οιῖν: εὔρητε) 300

: εὔρηται (αιῖν: εὔρητε) PDam V

τὸν

ἀδελφιδὸν PDam<sup>vid</sup> BSc.aA 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D)]

: ἀδελφιδοῦν V 253

: ἀδελφόν S\*

μου

+ comma HP Sw Ra Tr

τί PDam BAV PhiloC (105C) CatP (PG 87.1688D)] > S 147 157 159 GregN (370) Ald

: ut Orgn (Ruf 69.11)

ἀπαγγείλητε B PhiloC (105C)]

: ἀπαγγείληται (αιῖν: ἀπαγγείλητε) A

: ἀπαγγείλατε S 147 157 159 GregN (370) Ald

: ἀπαγγέλειτε 254

: ἀπαγγήλατε 300

: ἀπαγγέλετε PDam

: ἀπαγγέλητε CatP (PG 87.1688D)

: ἀπαγγίλη (ιῖν: ἀπαγγείλη) V

: adnuntietis (ut adnuntietis ei) Orgn (Ruf 69.11)

αὐτῷ BSAV 147 GregN (370) PhiloC (105C) CatP (PG 87.1688D)]

: αὐτόν 161 248

+ stop AV 147 SyH

+ question mark HP Sw Ra Tr

+ stichus PDam BSA SyH Sw Ra

**Song of Songs 5:8.4**

ὅτι

τετρωμένη PDam BAV 147 GregN (371) PhiloC (105C) CatP (PG 87.1688D)] &gt; S\*(~:)

S<sup>c.a</sup>(~)

ἀγάπης

+: τετρωμένης S\*(~:)

:+ τετρωμένη S<sup>c</sup>(~)

εἰμι SAV 161 248 252 253 296 297 300 GregN (371) PhiloC (105C) Ra] &gt; B\* (see

next), 106 254 Thdt (153D) Sw; (~)68 106 147 155 157 159 254 487 Orgn (Ruf

69.11) CatP (PG 87.1688D) HP(~) [vacat PDam]

: εἰμι CatP (PG 87.1688D)

ἐγώ B\*<sup>vid</sup>SAV 147 GregN (371) PhiloC (105C) CatP (PG 87.1688D)] > 300 [vacat

PDam]

: εἰμι B<sup>c.2</sup>: εἰμι B<sup>c.3</sup>(sup ras vid)

+: εἰμι (~)68 106 147 155 157 159 254 487 CatP (PG 87.1688D) HP(~)

:+ sum (quia vulnerata caritatis ego sum) Orgn (Ruf 69.11)(~)

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ stichus PDam BSA SyH 147 Sw Ra

+ paragraphus BS

+ paragraph Sw

+ commentary 147

**Song of Songs 5:9**+ minor division  $\overline{\kappa\gamma}$  starts B<sup>mg</sup>

+ minor division  $\overline{\mu\beta}$  147<sup>mg</sup>

+ rubric S-LaW-LaF V 161

+ stichus V

+ paragraphus V

τί BSA 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > V(>9) PDam  $\cap$ (>9)

+< ó 253

ἀδελφιδός BSA 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > V(>9) PDam  
 $\cap$ (>9)

: ἀδελφιδούς 253

σου BS<sup>c.a</sup>A 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > V(>9) PDam  
 $\cap$ (>9)

: μου S\*

ἀπὸ BSA 147 GregN<sup>mss</sup> (371) PhiloC (108A) CatP (PG 87.1689C)] > V(>9) PDam  
 $\cap$ (>9) GregN (371)

ἀδελφιδού BSA 147 GregN<sup>mss</sup> (371) PhiloC (108A) CatP (PG 87.1689C)] > V(>9)  
 PDam  $\cap$ (>9) GregN (371)

+ μου S\* [> S<sup>c.a</sup>]

+ comma HP Sw Ra

ή BSA 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > 106; V(>9) (>9)155  
 $\cap$ (>9) PDam  $\cap$ (>9)

καλή BSA 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > V(>9) (>9)155  
 $\cap$ (>9) PDam  $\cap$ (>9)

έν BSA 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > V(>9) (>9)155  $\cap$ (>9)  
 PDam  $\cap$ (>9)

γυναιξίν BSA GregN (371) CatP (PG 87.1689C)] > V(>9) (>9)155  $\cap$ (>9) PDam  $\cap$ (>9)

: γυναιξί 147 PhiloC (108A)

+ stop A 147 SyH

+: question mark HP Tr

:+ comma Sw Ra

+ stichus BSA SyH Sw Ra

### **Song of Songs 5:9.2**

τί PDam BSAV 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > (>9)155

∩(>9)

+< ó 253

ἀδελφιδός PDam BSA 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > (>9)155

∩(>9)

: ἀδελφιδούς V 253

σου BSAV GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > PDam 147 157 159

(>9)155 ∩(>9)

ἀπὸ PDam BSAV 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > (>9)155

∩(>9)

ἀδελφιδού PDam BSA 147 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] > (>9)155

∩(>9)

: ἀδελφιδούς V

+ stop 147

+ comma HP Sw Ra

ὅτι

οὕτως

ῥορκισας PDam BSAV GregN (371) PhiloC (108A) CatP (PG 87.1689C)]

: ῥορκισα 147 159 297

: ὥρκησα 155

ἡμᾶς BSAV 159 GregN (371) PhiloC (108A) CatP (PG 87.1689C)] [PDam vacat]

: ὑμᾶς 147 155 297

+ stop AV 147 SyH

+ question mark HP Sw Ra Tr

+ stichus PDam BSAV SyH Sw Ra

+ paragraphus BS

+ paragraph Sw

### **Song of Songs 5:10**

+ minor division  $\overline{\kappa\delta}$  starts B<sup>mg</sup>

+ rubric S-LaW-LaF V 161

+ stichus V

+ paragraphus V

+< ὁ 147 157 159 Ald [> PDam BSA]

+< τι 254

ἀδελφιδός PDam BSA 147 GregN (371) PhiloC (108B) CatP (PG 87.1692A)]

: ἀδελφιδούς V 253

μου

λευκός PDam BSAV 147 Orgn (CatP PG 17.273D) GregN (371) PhiloC (108B) CatP  
(PG 87.1692A)]

: λαμπρός 252<sup>mg</sup>

+ λευκός 253

καὶ

πυρρός PDam BSAV 147 Orgn (CatP PG 17.273D) GregN (371) PhiloC (108B) CatP  
(PG 87.1692A)]

: πυρός 106 161

: πυρρός HP

+ stop 147

+ comma HP Sw Ra

+ stichus BSA Sw Ra

ἐκλελοχισμένος PDam BSA 147 GregN (371) PhiloC (108B) CatP (PG 87.1692A)]

: ἐκλελεγμένος 252<sup>mg</sup>

: ἐκλελογισμένος 300

: ἐγλελοχισμένος (γνκ: ἐκλελοχισμένος) V

ἀπὸ PDam<sup>vid</sup> BSc<sup>a</sup>AV 147 GregN (371) PhiloC (108B) CatP (PG 87.1692A)]

: ἐκ S\*

μυριάδων BSAV 147 GregN (371) PhiloC (108B) CatP (PG 87.1692A)]

: μυριάδος PDam

: 𐤙𐤁𐤁𐤁 (= μυριάδος) SyH

+ stop V 147 SyH

+: period HP Sw Tr

:+ colon Ra

+ stichus PDam BSA SyH Sw Ra

### **Song of Songs 5:11**

+ minor division  $\overline{\mu\gamma}$  147<sup>mg</sup>

+< ἡ 157 PhiloC (108C)

κεφαλὴ

αὐτοῦ

χρυσίον

καὶ PDam<sup>vid</sup> B\*A 155 Sw Ra = MT] > B<sup>c.3</sup>SV 147 253 300 GregN (371) PhiloC (108C)

CatP (PG 87.1693C) LaB LaH Vg SyH SyH<sup>mg</sup> SaM SaT Ald Gra HP (see next)

φάζ PDam<sup>vid</sup> B\*A 155 Sw = MT]

: φάζ Ra

: **ἄμοφας** (= τοῦ φάς) SaM

: κεφάζ (ἐναι: καὶ φάζ) S 147 [68 106 157 159 161 248 252 254 296 297 487] SyH<sup>mg</sup>

GregN (371) CatP (PG 87.1693C)

: Κεφάζ HP

: **ἄμο** SyH

: **ἄκηφας** (= τοῦ κηφάς) SaT<sup>(mss)</sup>

: **ἄκυφας** (= τοῦ κυφάς) SaT<sup>(ms)</sup>

: cephas LaB

: καιφάζ B<sup>c.3</sup> [apud Swete]

: Καιφάζ Gra

: καιφάζξ (or καὶ φάζξ) V

: Καιφάς PhiloC (108C)

: caefaz LaH

: ωφατζ (= **ἰβῖ**) 253

: οφατζ 300

: κεφαλή Ald

: optimum Vg

+ stop AV 147 SyH

+: period Tr

:+ comma HP Sw Ra

+ stichus PDam BSA SyH Sw Ra



βόστρυχοι BSAV 147 GregN (371) PhiloC (108C) CatP (PG 87.1693C)]

: βόστρυχοι (οὐν: βόστρυχοι) PDam

αὐτοῦ

+< ὡς 161<sup>mg</sup> 252

ἐλάται BSAV 147 GregN (371) PhiloC (108C) CatP (PG 87.1693C)] [PDam vacat]

: ἐλάτη SyH<sup>mg</sup>

: ~~ἐλάται~~ (plural = ἐλάται) SyH

: abietes (= ἐλάται) LaB LaH

: abiecti (as if ἐλάται derived from ἐλαύνειν) La5704 (VACCARI 15; PG 40.108, n. 74)

+ stop 147

+ comma HP Sw Ra Tr

μέλανες PDam BSA 147 GregN (371) PhiloC (108C) CatP (PG 87.1693C)]

: μέλενες (ἐναι: μέλαινες for μέλανες) V

ὡς

κόραξ

+ stop AV 147 SyH

+ symbol for note 147<sup>red</sup>

+: period HP Sw Tr

:+ comma Ra

+ stichus PDam BSAV SyH Sw Ra

### **Song of Songs 5:12**

+< οἱ PDam<sup>vid</sup> SAV 253 CatP (PG 87.1696A)

ὀφθαλμοὶ

αὐτοῦ PDam BSAV 147 GregN (371) PhiloC (108D) CatP (PG 87.1696A)]

: tui (oculi tui) Orgn (Del 2.198)

ὥς BSAV 147 GregN (371) PhiloC (108D) CatP (PG 87.1696A)] > 254

[witnesses: add 952]

περιστεραὶ

+ stop V

ἐπὶ

πληρώματα

ὑδάτων 952 PDam BSAV 147 GregN (371) PhiloC (109A) CatP (PG 87.1696A) (LaB

LaH Vg Fa SaM SaT {÷}SyH) = MT] [See Note Regarding 5:12.1]

+ stop A SyH

+ comma HP Tr

+ stichus PDam BSA SyH Sw Ra

### **Song of Songs 5:12.2**

λελουσμένοι BV [68 106 161 248 254 296 297 487] Thdt (156B) HP Sw Ra] > 106(>7)

: λελουμένοι 952 PDam SA 147 155 157 159 252 253 300 GregN (371) PhiloC (109A)

CatP (PG 87.1696A) Ald Gra

ἐν 952 PDam BSA 147 GregN (371) PhiloC (109A) CatP (PG 87.1696A)] > 106(>7) V

γάλακτι 952 PDam BSAV 147 GregN (371) PhiloC (109A) CatP (PG 87.1696A)] >

106(>7)

+ stop AV 147

+ comma HP Sw Tr

+ stichus PDam BSAV Sw Ra

### **Song of Songs 5:12.3**

καθήμεναι 952 PDam BSAV 147 GregN (371) PhiloC (109A) CatP (PG 87.1696A)] >

106(>7)

ἐπὶ 952 PDam BSAV 147 GregN (371) PhiloC (109A) CatP (PG 87.1696A) Compl] >  
106(>7)

πληρώματα BSAV 147 GregN (371) PhiloC (109A) CatP (PG 87.1696A)] > 106(>7)  
[vacat PDam]

: πληρωμάτων 155

: πληρώματι 952 Compl Gra

ὑδάτων 952 SAV 147 155 157 159 161 248 252 253 254 296 297 300 GregN (371) CatP  
(PG 87.1696A) (LaB ÷LaH Fa<sup>vid</sup> SaT<sup>(ms)</sup> <÷>SyH) Ald Gra<sup>bra</sup> Ra] > 106(>7);  
PDam<sup>lac</sup> B 68 487 PhiloC (109A) Vg Compl HP Sw = MT

+ stop 952 V 147 SyH

+: period HP Sw Tr

:+ comma Ra

+ stichus PDam BSAV SyH 147 Sw Ra

+ κοιλία (~7)952 (LaB SaM SaT)(~7) [see 5:14.2]

+ αὐτοῦ (~7)952 (LaB SaM SaT)(~7)

+ πυξίον (~7)952 (LaB SaM SaT)(~7)

+ ἐλεφάντινον (~7)952 (LaB SaM SaT)(~7)

+ ἐπὶ (~7)952 (LaB SaM SaT)(~7)

+ λίθου (~7)952 (LaB SaM SaT)(~7)

+: σαππεύρου (sic) 952(~:7)

:+ saphirum LaB

:+ ἡσάππιρον (~:7)SaM SaT(~:7)

+ ἡγαν SaM SaT

+ ἡσε SaM SaT

+ commentary 147

**Song of Songs 5:13**

+ minor division  $\overline{\mu\delta}$  147<sup>mg</sup>

σιαγόνες

αὐτοῦ

ὥς

φιάλαι PDam<sup>vid</sup> 952 BSV 147 GregN (399) PhiloC (109B) CatP (PG 87.1697A)]

: φιαλες (sic) A

: φυταλιαὶ Gra

τοῦ 952 BSA GregN (399) PhiloC (109B) CatP (PG 87.1697A)] > 147 157 159 300

ἀρώματος 952 PDam BSAV GregN (399) PhiloC (109B) CatP (PG 87.1697A)]

: ἀρωμάτων 147

φύουσαι 952<sup>vid</sup> BSA 147 GregN (399) PhiloC (109B) CatP (PG 87.1697A)]

: φύουσι V

: φύο[υσαι] PDam

μυρεψικά

+ stop AV 147 SyH

+ symbol for note 147<sup>red</sup>

+: period Tr

:+ colon HP

:+ comma Sw Ra

[witnesses: add PBer]

+ stichus PBer PDam BSA SyH Sw Ra

**Song of Songs 5:13.2**

χείλη 952 BSA 147 GregN (399) PhiloC (109B) CatP (PG 87.1697B)] [vacat PDam

PBer]

: χίλη (ι<sup>ν</sup>ει: χείλη) V

αὐτοῦ

κρίνα PDam BSA 147 GregN (399) PhiloC (109B) CatP (PG 87.1697B)] > 157 (~)V

253(~)

: κρείνα (ει<sup>ν</sup>ι: κρίνα) 952

: κρίνα (or κρήνα) PBer

στάζοντα 952 PBer<sup>vid</sup> BSAV GregN (399) PhiloC (109B) CatP (PG 87.1697B)] [vacat  
PDam]

: στάζουσα 147

+ κρίνα (~)V 253(~)

σμήρναν 952 BAV 147 GregN (399) PhiloC (109B) CatP (PG 87.1697B)]

: ζμήρναν S

: [σμήρ]ναν (or [ζμήρ]ναν) PBer PDam

πλήρη 952 PBer PDam<sup>vid</sup> BSAV 147 GregN (399) PhiloC (109B)] > CatP (PG  
87.1697B)

: πλήρης (sic) 155

+ stop 952 AV 147 SyH

+: period HP Sw Tr

:+ comma Ra

+ symbol for note 147<sup>red</sup>

+ stichus PBer PDam BSA SyH Sw Ra

[witnesses: remove PDam]

### **Song of Songs 5:14**

χείρες

αὐτοῦ

τορευταῖ 952 P<sup>Ber</sup> BSAV 147 GregN (399) PhiloC (109C) CatP (PG 87.1697D)]

: τορνευταῖ 155

χρυσαῖ 952 P<sup>Ber</sup><sup>vid</sup> BSAV GregN (399) PhiloC (109C) CatP (PG 87.1697D)]

: χρυσες (sic) 155

: χρυσαῖ (sic accent) 147

πεπληρωμένοι 952 P<sup>Ber</sup><sup>vid</sup> BSAV GregN (399) PhiloC (109C) CatP (PG 87.1697D)]

: πληρωμένοι 147 159

Θαρσεῖς 952 BSAV 106 155 157 159 161 248 252 253 254 296 297 CatP (PG 87.1697D) Compl Ald Gra Sw]

: Θαρσίς P<sup>Ber</sup> [68 300 487] PhiloC (109C) HP

: θαρσεῖς (sic accent) 147 GregN (399)

: θαρσις Ra

+ stop 952 V 147 SyH

+: period Sw Tr

:+ colon HP

:+ comma Ra

+ stichus P<sup>Ber</sup> BSAV 147 SyH Sw Ra

+ commentary 147

### **Song of Songs 5:14.2**

+ minor division  $\overline{\mu\epsilon}$  147<sup>mg</sup>

κοιλία P<sup>Ber</sup><sup>vid</sup> BSAV 147 GregN (399) PhiloC (109D) CatP (PG 87.1697D) (LaH Fa)] >

(~7)952 (LaB SaM SaT)(~7) [see 5:12.3]

αὐτοῦ P<sup>Ber</sup> BSAV 147 GregN (399) PhiloC (109D) CatP (PG 87.1697D) (LaH Fa)] >

(~7)952 (LaB SaM SaT)(~7)

+ comma 147

πυξίον PBer BSAV 147 GregN (399) PhiloC (109D) CatP (PG 87.1697D) (LaH Fa)] >

(~7)952 (LaB SaM SaT)(~7)

ἐλεφάντινον PBer BSAV 147 GregN (399) PhiloC (109D) CatP (PG 87.1697D) (LaH

Fa)] > (~7)952 (LaB SaM SaT)(~7)

ἐπὶ PBer BSAV 147 GregN (399) PhiloC (109D) CatP (PG 87.1697D) (LaH Fa)] >

(~7)952 (LaB SaM SaT)(~7)

λίθου PBer BSAV 147 GregN (399) PhiloC (109D) CatP (PG 87.1697D) (LaH Fa)] >

(~7)952 (LaB SaM SaT)(~7)

σαπφείρου BS 147 GregN (399) PhiloC (109D) CatP (PG 87.1697D) (LaH Fa)] >

(~:7)952 (LaB SaM SaT)(~:7)

: σαππει[ρου] PBer

: σαπφίρου (ι<sup>ν</sup>ει: σαπφείρου) AV

: Ἰσάππ[ιρος] Fa

+ stop AV 147 SyH

+: period HP Sw Tr

:+ comma Ra

+ stichus PBer BSA SyH Sw Ra

### Song of Songs 5:15

κνημαι BSAV 147 GregN (399) PhiloC (112A) CatP (PG 87.1701A)]

: κνημειαι (sic) 952

: [κνημα]ι PBer

αὐτοῦ PBer BSAV 147 GregN (399) PhiloC (112A) CatP (PG 87.1701A)]

: tuæ (tibiæ tuæ) Orgn (Del 4.636)

στῦλοι

μαρμάρينوι

+ stop 147 SyH

+ stichus PBer BA SyH Sw Ra [> S]

### **Song of Songs 5:15.2**

τεθεμελιωμένοι BSAV GregN (399) PhiloC (112A) CatP (PG 87.1701A)]

: τεθεμελιωμένοι 106 147 PhiloC (112A)

: τεθεμελιωμέν[οι] 952

: [τεθεμελιω]μένοι PBer

ἐπὶ

βάσεις 952 BV 147 GregN (399) PhiloC (112A) CatP (PG 87.1701A)]

: βάσεις SA

: βά[σεις] PBer

χρυσᾶς 952 PBer BSAV GregN (399) PhiloC (112A) CatP (PG 87.1701A)]

: χρυσᾶς (sic accent) 147

+ stop 952 V 147 SyH

+: period Tr

:+ colon HP Sw

:+ comma Ra

+ stichus PBer BSAV SyH 147 Sw Ra

+ commentary 147

### **Song of Songs 5:15.3**

+ minor division  $\overline{\mu\varsigma}$  147<sup>mg</sup>

εἶδος 952 BSV 147 GregN (399) PhiloC (112B) CatP (PG 87.1701B)]

: εἶδος (ι√ει: εἶδος) A

: [εἶδος] PBer<sup>lac</sup>

αὐτοῦ



ὥς

Λίβανος 952 P<sup>Ber</sup> BSAV 147 GregN (399) PhiloC (112B) CatP (PG 87.1701B)]

: thus LaB

: Libanus LaH

: Libani Vg

+ comma HP Sw Ra Tr

+< ὁ 254

ἐκλεκτὸς

+ stop 147

ὥς

κέδροι 952 P<sup>Ber</sup> BSA GregN (399) PhiloC (112B) CatP (PG 87.1701B)]

: κέδρος V 297 300

+ stop 952 AV SyH [> 147]

+: period HP Sw Tr

:+ comma Ra

+ stichus P<sup>Ber</sup> BSAV SyH Sw Ra

### **Song of Songs 5:16**

φάρυγξ 952 BSA<sup>c</sup>V GregN (399) PhiloC (112B) CatP (PG 87.1701B)]

: φάρυ<γ>ξ (sic) A\* 147

+ apostrophe 952 A

αὐτοῦ

+ stop 147

γλυκασμοὶ 952 BSAV = MT] > 159

: γλυκασμὸς P<sup>Ber</sup>\* 147 254 296 297 300 GregN (399) PhiloC (112B) CatP (PG 87.1701B) Ald

: γλυκασμοις (sic: σ not erased) PBer<sup>c</sup>

: dulcedo LaH

: dulcedines LaB Ambr (Sag; Sab Fi)

καὶ 952 BSAV 147 GregN (399) PhiloC (112B) CatP (PG 87.1701B)] > 253

ὅλος 952 BSAV 147 GregN (399) PhiloC (112B) CatP (PG 87.1701B)]

: ὅλως 106

ἐπιθυμία BSAV 147 GregN (399) PhiloC (112B) CatP (PG 87.1701B)]

: ἐπιθυμεία (εινί: ἐπιθυμία) 952

: [ἐπιθ]ύμημα PBer

+ stop 952 AV 147 SyH

+: period Sw Tr

:+ colon HP Ra

+ stichus PBer BSV SyH Sw Ra

### **Song of Songs 5:16.2**

οὗτος

+< ὁ PhiloC (112C)

ἀδελφιδός 952 PBer BSA 147 GregN (399) PhiloC (112C) CatP (PG 87.1701B)]

: ἀδελφιδούς V 253

μου

+ comma Ra

+ stop 147

+ stichus PBer B Sw Ra

### **Song of Songs 5:16.3**

καὶ

οὗτος 952 PBer BSAV 147 GregN (399) PhiloC (112C) CatP (PG 87.1701B)]

: αὐτὸς 297

+< ὁ 300

πλησίον

μου P<sup>Ber</sup><sup>lac</sup> BSAV 147 GregN (399) PhiloC (112C) CatP (PG 87.1701B)] > 952

+ stop A

+ comma Sw Ra Tr

+ stichus A

θυγατέρες

Ἱερουσαλήμ 952 B GregN (399) Sw] [vacat P<sup>Ber</sup>]

: τῆλμ SAV

: ἰλῆμ 147

: Ἱερουσαλήμ PhiloC (112C) CatP (PG 87.1701B) HP

: Ἱερουσαλημ Ra

+ apostrophe 952

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ symbol for note 147<sup>red</sup>

+ stichus P<sup>Ber</sup> BSAV SyH Sw Ra

+ paragraphus BS

+ paragraph Sw

### **Song of Songs 6:1**

+ minor division κε starts B<sup>mg</sup>

+ rubric S-LaW-LaF V 161

+ stichus V

+ paragraphus V

ποῦ 952 P<sup>Ber</sup> BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] > 106(>19)

ἀπὴλθεν 952 P<sup>Ber</sup> BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] >

106(>19)

ὁ 952 P<sup>Ber</sup><sup>lac</sup> BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] > 106(>19)

ἀδελφιδός 952 P<sup>Ber</sup><sup>lac</sup> BSA 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] >

106(>19)

: ἀδελφιδούς V 253

σου P<sup>Ber</sup> BSA 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] > 106(>19)

: μου 952 V

+ stop 952

+ comma Sw Ra

ἡ 952 P<sup>Ber</sup> BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] > 106(>19)

καλή 952 P<sup>Ber</sup> BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] > 106(>19)

ἐν 952 BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] > 106(>19) [vacat

P<sup>Ber</sup>]

γυναιξίν 952 BSAV GregN (429) PhiloC (112C) Sw Ra] > 106(>19) [vacat P<sup>Ber</sup>]

: γυναιξί 147 CatP (PG 87.1704B) HP

+ stop AV 147 SyH

+ question mark HP Sw Ra

+ stichus P<sup>Ber</sup> BSA SyH Sw Ra

### **Song of Songs 6:1.2**

ποῦ 952 P<sup>Ber</sup> BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] > 106(>19)

ἀπέβλεψεν 952 P<sup>Ber</sup> BSAV GregN (429) PhiloC<sup>ms</sup> (112C) CatP (PG 87.1704B)] >

106(>19)

: ἀπέπλευσεν 147 159

: ἀπῆλθεν PhiloC<sup>mss</sup> (112, n. 81)

ὁ 952 P<sup>Ber</sup><sup>lac</sup> BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] > 106(>19)

ἀδελφιδός 952 P<sup>Ber</sup> BA 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] >

106(>19)

: ἀδελφιδούς V 253

: ἀδελφειδός (εινι: ἀδελφιδός) S

σου 952 P<sup>Ber</sup> BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] > 106(>19)

+ stop A

+ question mark HP Sw Ra

+ stichus P<sup>Ber</sup> BA Sw Ra [> S]

### **Song of Songs 6:1.3**

καὶ 952 P<sup>Ber</sup> BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] > 106(>19)

ζητήσομεν 952 P<sup>Ber</sup> BSA GregN (429) PhiloC (112C) CatP (PG 87.1704B)] >

106(>19)

: ζητήσω 147

: ζητίσωμεν 155

: ζητήσωμεν V 252 253

αὐτὸν 952 P<sup>Ber</sup> BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] >

106(>19)

μετὰ 952 P<sup>Ber</sup> BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] >

106(>19)

σοῦ 952 P<sup>Ber</sup> BSAV 147 GregN (429) PhiloC (112C) CatP (PG 87.1704B)] > 106(>19)

+ ἡ V

+ πλησίον V

+ stop V 147 SyH

- + period HP Sw Ra
- + stichus PBer BSAV SyH 147 Sw Ra
- + paragraphus BS
- + paragraph Sw
- + commentary 147

### **Song of Songs 6:2**

- + minor division  $\overline{\mu\zeta}$  147<sup>mg</sup>
- + begin chapter 6 here HP
- + minor division  $\overline{\kappa\varsigma}$  starts B<sup>mg</sup>
- + rubric S-LaW-LaF V 161
- + stichus V
- ἀδελφιδός 952<sup>vid</sup> PBer SA 147 GregN (430) CatP (PG 87.1704D)] > (~)Athan (Mntf 1.1005) PhiloC (112D)(~)
- : ἀδελφός B Sw
- : ἀδελφιδούς V 253
- μου BSAV 147 GregN (430) CatP (PG 87.1704D)] > (~)Athan (Mntf 1.1005) PhiloC (112D)(~)
- : μ[ου] 952
- : μου PBer
- κατέβη 952<sup>vid</sup> PBer<sup>lac</sup> BSAV 147 GregN (430) CatP (PG 87.1704D)]
- : καταβήτω PhiloC (112D) (cf. SS 4:16)
- + ἀδελφιδός (~)Athan (Mntf 1.1005) PhiloC (112D)(~)
- + μου (~)Athan (Mntf 1.1005) PhiloC (112D)(~)
- εἰς
- κῆπον

αὐτοῦ 952 BSV 147 GregN (430) PhiloC (112D) CatP (PG 87.1704D)] [vacat PBer]

: μου A

+ stop V 147 SyH

+ comma Tr

+ stichus PBer BSAV SyH Sw Ra

### **Song of Songs 6:2.2**

εἰς

φιάλας 952<sup>vid</sup> PBer BSAV 147 GregN (430) PhiloC (113A) CatP (PG 87.1704D)]

: φυταλιὰς Gra

τοῦ

ἀρώματος

+ stop A 147 SyH

+ comma HP Sw

+ stichus PBer BSA SyH Sw Ra

### **Song of Songs 6:2.3**

+< τοῦ 300

ποιμαίνειν 952 PBer BSA 147 GregN (430) PhiloC (113A)]

: ποιμαίνει CatP (PG 87.1704D)

: ποιμέμειν (εἶναι: ποιμαίνειν) V

ἐν

+< τοῖς 300

κήποις

+ comma HP

καὶ 952 PBer<sup>lac</sup> BSAV 147 GregN (430) PhiloC (113A)] > 106 CatP (PG 87.1704D)

συλλέγειν PBer BSA 147 GregN (430) PhiloC (113A) CatP (PG 87.1704D)]

: συνλέγειν (νλ√λλ: συλλέγειν) V

: συλ[λέγει]ν 952

κρίνα BSAV 147 GregN (430) PhiloC (113A) CatP (PG 87.1704D)]

: κρείνα (ει√ι: κρίνα) 952

: κ[ρίνα] PBer

+ stop 952 AV 147 SyH

+: period HP Sw Tr

:+ colon Ra

+ symbol for note 147

+ stichus PBer BSA SyH Sw Ra

### **Song of Songs 6:3**

[witnesses: add Orgn (CatP)]

ἐγὼ

τῷ

ἀδελφιδῷ

μου

+ stop 147

+: colon Tr

:+ comma HP Ra

καὶ 952<sup>vid</sup> PBer<sup>lac</sup> BSAV 147 Orgn (CatP PG 17.265C, 265D) GregN (430)] > CatP

(PG 87.1708A) [PBer vacat]

+< ὁ 952 SA 106 155 157 159 252 254 300 Orgn (CatP PG 17.265C) GregN (430)

PhiloC (113B) Compl Gra [> 147 Orgn (CatP PG 17.265D)] [vacat PBer]

ἀδελφιδός PBer 952 BSA 147 Orgn (CatP PG 17.265C, 265D) GregN (430) PhiloC

(113B) CatP (PG 87.1708A)]



: ἀδελφιδούς V 253

μου

ἐμοὶ

[witnesses: remove Orgn (CatP)]

+ stop AV SyH

+ comma 147 Sw Tr

+ stichus PBer BSAV SyH Sw Ra

### **Song of Songs 6:3.2**

ὁ

ποιμαίνων 952<sup>vid</sup> PBer BSA 147 GregN (430) PhiloC (113C) CatP (PG 87.1708A)]

: ποιμένων (εἶναι: ποιμαίνων) V

ἐν

τοῖς

κρίνοις

+ stop 952 AV 147 SyH

+ period HP Sw Ra Tr

+ stichus PBer BSAV SyH 147 Sw Ra

+ paragraphus B

+ paragraph Sw Ra

+ commentary 147

### **Song of Songs 6:4**

+ major division  $\bar{\Delta}$  starts B<sup>mg</sup>S<sup>mg</sup>

+ minor division  $\overline{\kappa\zeta}$  starts B<sup>mg</sup>

+ minor division  $\overline{\mu\eta}$  147<sup>mg</sup>

+ rubric S-LaW-LaF AV 161

+ stichus V

+ paragraphus V

καλή

εἰ 952<sup>vid</sup> P<sup>Ber</sup> BA GregN (430) CatP (PG 87.1709A) HP Sw Ra] > SV 147 157 159 252

297 Athan (Mntf 2.124) PhiloC (113C) Ald

+ comma Ra Tr

ἡ SAV 147 GregN (430) PhiloC (113C) CatP (PG 87.1709A) HP Ra] > 952<sup>vid</sup> P<sup>Ber</sup> B

253 Sw

πλησίον

[witnesses: remove P<sup>Ber</sup>]

μου

+ comma 147 HP Sw Ra Tr

ὥς

εὐδοκία 952<sup>vid</sup> BSV 147 GregN (430) PhiloC (113C) CatP (PG 87.1709A): cf. MT

תִּשְׁמַח/תִּשְׂמַח

: complacens (= εὐδοκτητή) LaH = Symmachus

: bona opinio (= εὐδοκία) Ambr (Sab Vs)

: bona voluntas (= εὐδοκία) LaB

: תִּשְׂמַח, תִּשְׁמַח (= εὐδοκία) SyH

+ stop AV 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

ὥραία 952 BSAV 147 GregN (430) CatP (PG 87.1709A)]

: ἐκλεκτή PhiloC (113C)

ὥς

Ἱερουσαλήμ 952 B GregN (430) Sw]

: τῆλμ SAV

: ἰλῆμ 147

: Ἱερουσαλήμ Orgn (CatP 17.276C) PhiloC (113C) CatP (PG 87.1709A) HP

: Ἱερουσαλημ Ra

+ stop A 147 SyH

+ comma HP Sw Ra Tr

+ stichus B SyH Sw Ra

θάμβος 952 BSAV 147 GregN (430) PhiloC (116A) CatP (PG 87.1709A)] > Ambr (Sag Is 57)(~:)

: admiratione LaB

: stupor LaH

ὥς 952 BSAV 147 GregN (430) PhiloC (116A) CatP (PG 87.1709A)]

: sicut LaB Ambr (Sag Is 57)

: ut LaH

+ admiratio Ambr (Sag Is 57)(~:)

τεταγμέναι 952 BSA<sup>vid</sup>V 147 GregN (430) PhiloC (116A) CatP (PG 87.1709A)]

: ordinatæ (admiratione sicut ordinatæ) LaB, (stupor ut ordinatæ) LaH

+ ordinata (sicut admiratio ordinata) Ambr (Sag Is 57): cf. sonans ut revelata Ambr (Sag

Is 58) = Aquila (SAGOT 8, 54)

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ symbol for note 147<sup>mg</sup>

+ stichus BSA SyH Sw Ra

**Song of Songs 6:5**

ἀπόστρεψον

+< τοὺς 106 CatP (PG 87.1709C)

ὀφθαλμούς 952 BAV 147 GregN (430) PhiloC (116A) CatP (PG 87.1709C)] > S(~)

: ὀφθαλμόν 254

σου BAV 147 GregN (430) PhiloC (116A) CatP (PG 87.1709C)] > S(~)

: μου 952

ἀπεναντίον 952 BSA 147 GregN (430) PhiloC (116A) CatP (PG 87.1709C = Mai  
391.12)]

: ἀπὸ 252mg

: κατεναντίον V 253

: ἀπέναντί 300 CatP (PG 13.208C)

: a Vg Ambr (Sag; Sab EP)

: contra LaB LaH

+ κατέναντι 252mg

μου 952 BSV 147 252mg PhiloC (116A) CatP (PG 87.1709C)]

: ἐμοῦ A GregN (430) Gra

: me (a me) Vg Ambr (Sag; Sab EP), (contra me) LaB LaH

+ ὀφθαλμούς S(~)

+ σου S(~)

+ stop AV SyH

+ comma 147 HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

ὅτι 952 BSAV 147 GregN (430) PhiloC (116A) CatP (PG 87.1709C) (SyH)]

: ὅταν 300

αὐτοὶ 952 BSA 147 GregN (430) PhiloC (116A) CatP (PG 87.1709C)] > (~)V 253(~)

ἀνεπτέρωσάν 952 BSAV GregN (430) CatP (PG 87.1709C)]

: ἐνεπτέρωσάν PhiloC (116A)

: ἄν ἐπτέρωσάν (sic diacritics) 147

με

+ αὐτοὶ (~)V 253(~)

+ stop 952 AV 147 SyH

+: period Sw Ra Tr

:+ colon HP

+ stichus BSA 147 SyH Sw Ra

+ commentary 147

+ minor division  $\overline{\mu\theta}$  147<sup>mg</sup>

τρίχωμά BSAV 147 GregN (430) PhiloC (116B) CatP (PG 87.1712B)]

: τρεῖχωμ[ά] (ειλί: τρίχωμά) 952

σου

ὥς

ἀγέλαι BSAV 147 GregN (430) PhiloC (116B) CatP (PG 87.1712B)]

: ἀγέλη 952

: greges (= ἀγέλαι) LaH

: grex (= ἀγέλη) LaB Vg Ambr (Sab EP) Euch (28.17): see SS 6:6

τῶν

αἰγῶν 952 BSAV 147 GregN (430) PhiloC (116B) CatP (PG 87.1712B)]

: caprarum (greges caprarum) LaH, (grex caprarum) LaB Vg Euch (28.17)

: tonsarum (ut grex tonsarum) Ambr (Sab EP)

+ stop SyH

+ comma HP Ra Tr

+ stichus BSA SyH Sw Ra

+< ἀνέφανη 106

αἱ

+ ἐὰν 155

ἀνεφάνησαν SAV GregN (430) HP Sw Ra]

: ἀνεφάνησαν (νεφανησαν sup ras) B\*vid

: ἀνέφησ[αν] 952

: ἀνέβησαν S 106 147 155 159 161 248 300 PhiloC (116B commentary) CatP (PG 87.1712B) Compl Ald: see 6:6

: ἀνεκαλύφθησαν PhiloC (116B lemma)

: revelatae sunt LaH Euch (28.17)

: ascenderunt (= ἀνέβησαν) LaB

ἀπὸ 952 B(sup ras)\*vidSAV 147 GregN (430) PhiloC (116B) CatP (PG 87.1712B)]

: διὰ 300

τοῦ 952 B(sup ras)\*vidSAV 147 GregN (430) PhiloC (116B) CatP (PG 87.1712B)]

Γαλαάδ 952 B(sup ras)\*vidSAV 147 GregN (430) PhiloC (116B) CatP (PG 87.1712B) HP Sw]

: Γαλααδ Ra

+ apostrophe 952

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ symbol for note 147<sup>red</sup>

+ stichus BSA SyH Sw Ra

**Song of Songs 6:6**

[witnesses: Orgn (CatP)]

ὀδόντες

σου 952 BSAV 147 Orgn (CatP PG 17.277A) GregN (430) PhiloC (116B) CatP (PG  
87.1712B) = MT] > 253

ὥς

ἀγέλαι 952<sup>vid</sup> BSAV 147 Orgn (CatP PG 17.277A) GregN (430) PhiloC (116B) CatP  
(PG 87.1712B)] > LaB(~:)

: greges (= ἀγέλαι) LaH: grex (= ἀγέλη) LaB Vg Ambr (Sab Mys) Aug (in Ps. 3.7)

τῶν

κεκαρμένων 952 BSAV 147 Orgn (CatP PG 17.277A) GregN (430) PhiloC (116B) CatP  
(PG 87.1712B)]

: detonsarum (sicut detonsarum grex) LaB: detonsarum (sicut greges detonsarum) LaH: detonsarum (sicut grex detonsarum) Aug (in Ps. 3.7): tonsarum (ut grex tonsarum) Ambr (Sab Mys): ovium (sicut grex ovium) Vg = MT; see Aquila+ grex LaB(~:)

[witnesses: Orgn (CatP)]

+ stop V 147 SyH

+ comma HP Ra Tr

+ stichus BS SyH Sw Ra [&gt; A]

αἱ

ἀνέβησαν

ἀπὸ

τοῦ

λουτροῦ

+ stop V 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSAV SyH Sw Ra

αἱ

πᾶσαι

διδυμεύουσαι

+ stop A 147

+ comma HP Sw Ra Tr

+ stichus BA Sw Ra [> S]

καὶ

ἀτεκνοῦσα 952<sup>vid</sup> BSc.a?AV 147 GregN (430) PhiloC (116C) CatP (PG 87.1712B)]

: ἀτεκνοῦσαι S\*S<sup>c</sup>

+ comma 147

οὐκ

+ apostrophe 952

ἔστιν

ἐν

αὐταῖς 952 BSV 147 GregN (430) PhiloC (116C) CatP (PG 87.1712B)]

: αὐτοῖς A

+ stop V 147 SyH

+: period Sw Ra Tr

:+ colon HP

+ stichus BSA 147 SyH Sw Ra



+ commentary 147

### Song of Songs 6:7

+ minor division  $\bar{\nu}$  147<sup>mg</sup>

ὥς

ὥς σπαρτίον...ὥραια] lacking in MT!  
Parallel points to 4:3

σπαρτίον

τὸ B [68 254 487] Gra<sup>min</sup> HP (SyH) Sw Ra] > SAV 106 147 155 157 159 161 248 253

252 296 297 300 GregN (430) PhiloC (116C) CatP (PG 87.1713B) Compl Ald

+ scholion (της κοκκου. ὡς νημα κοκκινον) 252<sup>mg</sup>

: τῆς 252<sup>mg</sup>

κόκκινον BSAV 147 (SyH) GregN (430) PhiloC (116C) CatP (PG 87.1713B)]

: κόκ'κ'ινον 952

: κόκκου 252<sup>mg</sup>

+ ὥς 252<sup>mg</sup>

+ νῆμα 252<sup>mg</sup>

+ κόκκινον 252<sup>mg</sup>

+ < τὰ 297

χείλη 952 B 147 GregN (430) PhiloC (116C) CatP (PG 87.1713B)]

: χίλη (ι√ει: χείλη) SAV

σου

+ comma 147

+ stop V

+ comma HP Sw Ra Tr

+ stichus BSA Sw Ra

καὶ

ἢ

λαλιά BSAV 147 GregN (430) PhiloC (116D) CatP (PG 87.1713B)]

: [λαλ]εία (εινί: λαλιά) 952

σου

ώραία

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

+ verse 7 begins here HP Sw

ὥς

λέπυρον 952 BSAV GregN (430) PhiloC (116D) CatP (PG 87.1713B)]

: δεπυρον (sic) 155

: λέπηρον (ηνί: λέπυρον) 147

τῆς 952 Bc.2Bc.3SAV PhiloC (116D) CatP (PG 87.1713B) Compl HP Ra] > B\* 147 157

159 300 GregN (430) Sw

ῥόας 952<sup>vid</sup> BSAV 147 GregN (430) PhiloC (116D) CatP (PG 87.1713B) HP Sw Ra]

: ῥοιᾶς Compl

μηλόν

σου

+ stop 952 147

+ symbol for note 147<sup>mg</sup>

+ stichus BSA Sw Ra

ἐκτὸς

τῆς

σιωπήσεως 952 BSA 147 GregN (430) PhiloC (116D) CatP (PG 87.1713B)]

: σιωπίσεως (ινί: σιωπήσεως) V

σου

+ stop V 147 SyH<sup>vid</sup>

+ period HP Sw Ra Tr

+ stichus BSA 147 SyH Sw Ra

+ paragraphus B

+ paragraph Ra

+ commentary 147

### **Song of Songs 6:8**

[witnesses: add Orgn (CatP) IsidP (CatP)]

+ minor division  $\overline{\nu\alpha}$  147<sup>mg</sup>

ἐξήκοντά BSAV 147 Orgn (CatP PG 17.277C) GregN (430) IsidP (CatP PG 87.1721C)

PhiloC (117A) CatP (PG 87.1716A)]

:  $\overline{\xi}$  952

εἰσιν BSAV Sw Ra]

: εἰσι 952 147 Orgn (CatP PG 17.277C) GregN (430) PhiloC (117A) IsidP (CatP PG

87.1721C) CatP (PG 87.1716A) HP

βασίλισσαι 952 BSV 147 Orgn (CatP PG 17.277C) GregN (430) PhiloC (117A) IsidP

(CatP PG 87.1721C) CatP (PG 87.1716A)]

: βασίλεισαι (εινι: βασίλισσαι) A

: βασιλίδες IsidP (Paris 415)

+ comma 147

+ stop A

+ comma Sw Ra Tr

+ stichus A

καὶ

ὁγδοήκοντα BSAV Orgn (CatP PG 17.277C) GregN (430) PhiloC (117A) IsidP (CatP  
PG 87.1721C) CatP (PG 87.1716A)]

: ὁγδοήκοντ(α) 147

: π 952

παλλακαί

+ stop AV 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

+ ἀλλὰ PhiloC (117A; probably παλλακαί καὶ became παλλακαί ἀλλὰ καὶ)

καὶ 952<sup>vid</sup> BSAV 147 Orgn (CatP PG 17.277C = Mai 401.12) GregN (430) PhiloC  
(117A) IsidP (CatP PG 87.1721C) CatP (PG 87.1716A)] > Orgn (CatP PG  
13.209B)

νεάνιδες

ὧν BSAV 147 Orgn (CatP PG 17.277C) GregN (430) PhiloC (117A) IsidP (CatP PG  
87.1721C) CatP (PG 87.1716A)] > 952

οὐκ

+ apostrophe 952

ἔστιν

ἀριθμός

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

### **Song of Songs 6:9**

μία

+ δὲ Orgn (CatP PG 17.277C)

ἐστὶν BSAV 253 Sw Ra]

: ἐστὶ 952<sup>vid</sup> 147 Orgn (CatP PG 17.277C) GregN (430) PhiloC (117A) IsidP (CatP PG 87.1721C) CatP (PG 87.1716A) HP

περιστερὰ BSAV Orgn (CatP PG 17.277C) GregN (430) PhiloC (117A) IsidP (CatP PG 87.1721C) CatP (PG 87.1716A)] > 253

: περιστερὰ 147

μου 952 BSAV Orgn (CatP PG 17.277C) GregN (430) PhiloC (117A) CatP (PG 87.1716A)] > 147 157 159 253 IsidP (CatP PG 87.1721C)

[witnesses: remove Orgn (CatP)]

+ comma HP Sw Ra Tr

+< μία V

+< ἐστὶν V

τελεία BA 253 147 ≈Orgn (CatP PG 17.277D) GregN (430) PhiloC (117A) IsidP (CatP PG 87.1721C) CatP (PG 87.1716A)]

: τελία (ι<sup>ν</sup>ει: τελεία) SV

[witnesses: remove IsidP (CatP)]

μου

+ stop V 147

+: period Tr

:+ comma HP Sw Ra

+ stichus BSAV Sw Ra

μία

ἐστὶν BSAV Sw Ra]

: ἐστὶ 952 147 GregN (430) PhiloC (117B) CatP (PG 87.1716A) HP

τῇ

μητρὶ 952 BS GregN (430) PhiloC (117B) CatP (PG 87.1716A)]

: μρτ AV 147

αὐτῆς

+ stop AV 147 SyH

+: colon Tr

:+ comma HP Sw Ra

+ stichus BSA SyH Sw Ra

ἐκλεκτή

ἐστὶν 952 BS<sup>c.a</sup>AV Sw Ra] > S\* 147 157 159

: ἐστὶ PhiloC (117B) GregN (430) CatP (PG 87.1716A) HP

τῇ

τεκούση

αὐτῆς 952 BS\*A 252 Sw Ra]

: αὐτήν S<sup>c.a</sup>V 147 [68 106 155 157 159 161 248 253 254 296 297 300 487] GregN (430)

PhiloC (117B) CatP (PG 87.1716A) HP

+ stop AV 147 SyH

+: period Sw Ra Tr

:+ colon HP

+ stichus BSA Sw Ra SyH

[witnesses: remove 297 GregN]

+ rubric V

+ stichus V

+ paragraphus V

εἶδοσαν 952 BSA PhiloC (117B) CatP (PG 87.1716A)]

: εἶδον V 253

: ἴδωσαν 147 157 159 252 Ald

αὐτὴν 952 BSAV 147 PhiloC (117B) CatP (PG 87.1716A)] > 300

+< πᾶσαι 300

θυγατέρες

+ comma 147

καὶ

μακαριοῦσιν 952 BSAV PhiloC (117B)]

: ἐμακάρισαν 147 157 159 Ald

: μακαριοῦσι CatP (PG 87.1716A)

: ἐπηνεσαν 252<sup>mg</sup>

: beatificant Jrm (HP)

αὐτὴν 952 BSAV 147 PhiloC (117B)] > CatP (PG 87.1716A)

+ stop AV 106 147 SyH

+: colon Tr

:+ comma Sw Ra

+ stichus BSAV SyH Sw Ra

βασίλισσαι

+ comma HP

καὶ 952 BSAV 147 PhiloC (117B) CatP (PG 87.1716A)]

: καί HP Sw

: <sup>91</sup> SyH

+ γε BS 147 [68 106 155 157 159 161 248 296 487] HP Sw [> 952 AV 252 253 254

300 PhiloC (117B) LaB LaH Compl Ra = MT]

παλλακαὶ

+ comma 147 HP Sw

καὶ BA 147 CatP (PG 87.1716A) HP Sw Ra = MT] > 952 SV 252 253 254 300 PhiloC

(117B) LaB LaH Compl

αἰνέσουσιν

αὐτήν

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ stichus BSAV 147 SyH Sw Ra

+ paragraphus BS

+ paragraph Sw Ra

+ commentary 147

### **Song of Songs 6:10**

+ minor division  $\overline{\nu\beta}$  147<sup>mg</sup>

+ rubric S-LaW-LaF AV

+ stichus V

+ paragraphus V

τίς

αὕτη

ἡ BSA 147 CatP (PG 87.1724A)] > 952 V 147 155 157 253 PhiloC (117C)

ἐκκύπτουσα 952 BSA\*V 147 CatP (PG 87.1724A)]

: ἐγ'κύπτουσα Ac.a

: ἀναβαίνουσα 252<sup>mg</sup> PhiloC (117C; reading also found in scholia)

: prospiciens Ambr (Sag; Sab BP) Jrm (Ep 22.41)

: quæ prospicit LaB LaH

: quæ processit Jrm (PL 24.674C)

ὥσεὶ 952 BSV PhiloC (117C) CatP (PG 87.1724A)]



: ὡς (ι<sup>ν</sup>ει: ὡσεὶ) A

: ὡς 147 157 159 300

ὁρθρος

+ stop V 147 SyH

+ comma HP Sw Ra Tr

+ stichus BS SyH Sw Ra

καλή

ὡς

σελήνη

+ stop AV 147

+ comma HP Sw Ra Tr

ἐκλεκτή

+ stichus S

ὡς

ὁ 952 BAV 147 PhiloC (117C)] > S 161 248 296 CatP (PG 87.1724A) Compl

ἥλιος

+ stop AV 147 SyH

+ comma HP Sw Ra Tr

+ stichus BAV SyH Sw Ra [> S]

θάμβος 952 BSAV 147 PhiloC (117D) CatP (PG 87.1724A)]

: miraculum Ambr (Sab BP)

ὡς

τεταγμένοι 952 B\*SAV 147 PhiloC (117D) CatP (PG 87.1724A)]

: τεταγμένη B<sup>c.2</sup>B<sup>c.3</sup> 68

: ornatus (miraculum sicut ornatus?) Ambr (Sab BP)

- + stop AV 147 SyH
- + question mark HP Sw Ra Tr
- + stichus BSAV 147 SyH Sw Ra
- + paragraphus S
- + paragraph Sw Ra
- + commentary 147

### **Song of Songs 6:11**

- + minor division  $\overline{\nu\gamma}$  147<sup>mg</sup>
- + rubric S-LaW-LaF V 161
- + stichus V

εἰς

κῆπον

καρύας 952 BA 147 PhiloC (120A) CatP (PG 87.1725A)]

: καρῶας (οἶνυ: καρύας) SV

κατέβην

- + stop 147

- + stichus A

+< τοῦ V 253

### **Song of Songs 6:11.2**

ἰδεῖν 952 B 147 PhiloC (120A) CatP (PG 87.1725A)]

: εἰδεῖν (εἰ/ι: ἰδεῖν) S

: εἰδῖν (εἰ/ι, ι/ει: ἰδεῖν) A

: ἰδῖν (ι/ει: ἰδεῖν) V

- + stichus S

ἐν

γενήμασιν BV Sw Ra]

: γενήματι SA 157 161 248 252 Athan (Mntf 2.124) Ald

: γεννήματι 952 106 147 159 PhiloC (120A) CatP (PG 87.1725A)

: γενήμασι HP<sup>txt</sup>

: γεννήμασι HP<sup>lem</sup>

: nativitate (videre in nativitate torrentis) Ambr (Sag)

: generatione LaB LaH

τοῦ

χειμάρρου B<sup>c.2</sup>B<sup>c.3</sup>A 147 PhiloC (120A) CatP (PG 87.1725A) Sw Ra]

: χιμάρρου (ι√ει: χειμάρρου) 952 B\*SV<sup>vid</sup>

: χειμάρρου HP

+ stop V 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSV SyH Sw Ra

### **Song of Songs 6:11.3**

+ paragraphus B

+ minor division  $\overline{\kappa\eta}$  starts B<sup>mg</sup>

[witnesses: add Orgn (CatP)]

ἰδεῖν 952 B 147 Orgn (CatP PG 17.280A) PhiloC (120B) CatP (PG 87.1725A)]

: εἰδῖν (ει√ι, ι√ει: ἰδεῖν) SV

: ἰδῖν (ι√ει: ἰδεῖν) A

εἰ 952 BSAV 147 Orgn (CatP PG 17.280A) PhiloC (120B) CatP (PG 87.1725A)]

: ἦ 155

ἦνθησεν

ἦ

ἄμπελος

+ stop A 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

### **Song of Songs 6:11.4**

+< εἰ AV 106 155 161 248 253 254 296 300 Orgn (CatP PG 17.280B) Athan (Mntf 2.

124) PhiloC (120B) CatP (PG 87.1725A) (LaB SyH) Compl Gra

ἐξήνθησαν BS 147 HP Sw Ra]

: ἥνθησαν AV 106 155 161 248 252 253 254 296 Orgn (CatP PG 17.280B) Athan (Mntf

2.124) PhiloC (120B) CatP (PG 87.1725A) Compl Gra (ἐξήνθησαν became εἰ

ἥνθησαν?)

: [ἐξήν]θησαν (or [εἰ ἥν]θησαν) 952

: ἥνθησεν 300

αἱ

ῥοαί 952 BSAV Orgn (CatP PG 17.280B) PhiloC (120B) CatP (PG 87.1725A)]

: ῥοαί 147 157 159 Ald

+ stop AV 147 SyH

+: period HP Tr

:+ colon Sw Ra

+ stichus BSA SyH Sw Ra

### **Song of Songs 6:11.5**

+ verse 6:12 begins HP [verse 6:11 in HP's Latin versification]

+ paragraphus S

+ rubric S

[witnesses: add Nilus (CatP)]

ἐκεῖ 952 BSAV 147 Orgn (CatP PG 17.280B) Nilus (CatP PG 87.1725B) PhiloC (120C)

CatP (PG 87.1725A) (SyH) HP Sw Ra] > (>6)Vg Compl = MT(>6)

δώσω 952 BSAV 147 Orgn (CatP PG 17.280B) Nilus (CatP PG 87.1725B) PhiloC

(120C) CatP (PG 87.1725A) (SyH) HP Sw Ra] > (>6)Vg Compl = MT(>6)

τούς 952 BSAV 147 PhiloC (120C) Nilus (CatP PG 87.1725B) CatP (PG 87.1725A)

(SyH) HP Sw Ra] > (>6)Vg Compl = MT(>6) (~3)Orgn (CatP PG 17.280B)(~3)

: τοῦ 155

μαστούς 952 BSAV 147 PhiloC (120C) Nilus (CatP PG 87.1725B) CatP (PG

87.1725A) (SyH) HP Sw Ra] > (>6)Vg Compl = MT(>6) (~3)Orgn (CatP PG 17.280B)(~3)

: μασθούς 253

: στόματος 155

μου BSAV 147 PhiloC (120C) Nilus (CatP PG 87.1725B) CatP (PG 87.1725A) (SyH)

HP Sw Ra] > 952 (>6)Vg Compl = MT(>6) (~3)Orgn (CatP PG 17.280B)(~3)

σοί 952 BS 147 Orgn (CatP PG 17.280B) Nilus (CatP PG 87.1725B) PhiloC (120C)

CatP (PG 87.1725A) (SyH) HP Sw Ra] > (>6)Vg Compl = MT(>6) V 155

: σου A

: ἐσοὶ (sic: probably for ἐν σοί) 147 159

+ τούς (~3)Orgn (CatP PG 17.280B)(~3)

+ μαστούς (~3)Orgn (CatP PG 17.280B)(~3)

+ μου (~3)Orgn (CatP PG 17.280B)(~3)

+ stop 952 V 147 SyH

+: period Sw Ra Tr

:+ colon HP

+ stichus BSAV SyH Sw Ra

[witnesses: remove 952]

### Song of Songs 6:12

οὐκ BSAV 147 Nilus (CatP PG 87.1725B) CatP (PG 87.1725A)] > (>5)PhiloC (120

n.13; cp. PG 87.1725D) La169\* La5704(>5) CatP (Mai 403.24: see next)

: οὐ 161 248

: non LaB, (allusion) Ambr (Sag)

: u (= οὐκ) SyH

ἐγνων BSAV 147 161 248 Nilus (CatP PG 87.1725B) CatP (PG 87.1725A)] > (>5)PhiloC

(120 n.13) La169\* La5704(>5)

: ἐγνων 68 106

: ἡγνόησε (paraphrase for οὐκ ἐγνων) ≈Orgn (CatP 17.280B)

: γῆ ἐστὶν ὥς (sic) CatP (Mai 403.24)

: ܐܕܝܢ (= ἐγνων) SyH

: cognovit LaB, (allusion) Ambr (Sag)

+ se (allusion) Ambr (Sag)

ἡ BAV 147 Orgn (CatP PG 17.280B) Nilus (CatP PG 87.1725B) CatP (PG 87.1725A)

(SyH)] > S 106 (>5)PhiloC (120 n.13) La169\* La5704(>5)

ψυχῇ BSAV 147 Nilus (CatP PG 87.1725B) Orgn (CatP PG 17.280B) CatP (PG

87.1725A) (SyH)] > (>5)PhiloC (120 n.13) La169\* La5704(>5)

: anima LaB, (allusion: non cognovit se anima) Ambr (Sag)

μου BSAV 147 Orgn (CatP PG 17.280B) Nilus (CatP PG 87.1725B) CatP (PG

87.1725A) (SyH)] > (>5)PhiloC (120 n.13) La169\* La5704(>5)

: mea (non cognovit anima mea) LaB

+ stop V 147 SyH

+ colon HP Sw Ra Tr

+ stichus SA 147 SyH

[witnesses: remove Orgn (CatP) Nilus (CatP)]

### **Song of Songs 6:12.2**

ἐθετό

με

ἄρματα

᾿Αμιναδάβ SA<sup>a</sup> 147 PhiloC (121A) CatP (PG 87.1725A) HP]

: ᾿Αμειναδάβ BA<sup>\*vid</sup> Sw

: ᾿Αμιναδάμ V 161

: ᾿Αμιναδάρ 106

: Αμιναδαβ Ra

: ΑΜΙΝΑΔΑΒ SaM SaT SaS

: آميناداب (= ᾿Αμιναδάβ) SyH

: Aminadab LaB LaH Ambr (Sag)

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ stichus BSV 147 SyH Sw Ra

+ paragraphus BS

+ paragraph Sw Ra

+ commentary 147

### **Song of Songs 7:1**

+ begin verse 6:12 HP Sw [Latin versification]

+ minor division κθ starts B<sup>mg</sup>

+ minor division νδ 147<sup>mg</sup>

+ rubric S-LaW-LaF V

+ stichus V

+ paragraphus V

+ asterisk (introducing direct discourse) Fa

ἐπίστρεφε

+ comma Sw Tr

ἐπίστρεφε

+ comma Sw Ra Tr

ἡ BSAV 147 CatP (PG 87.1725D) (SaM SaT SaS)] > PhiloC (121A)

Σουλαμίτις SA 106 147 157 159 161 248 300 Orgn (CatP PG 17.281A) Compl Ald Gra  
Ra]

: Σουλαμίτης 252 296

: Σουναμίτις [155 487] HP

: Σουμανεῖτις B 68 Sw

: Σωμανίτις V 253

: Σουμλαμνίτις 254

: Σουλαβίτις Orgn (CatP PG 17.280C) CatP (PG 87.1725D)

: Ὀδαλλαμίτις PhiloC (121A)

: ΟΔΟΛΛΑΜΙΤΗΣ SaM SaT SaS

: in Salamitidis (sic, for Sulamitis?) LaB

: Salamitis LaH Vg

: Solamitis Ambr (Sag)

: Sunamitis Ambr (Sab Ep)

: Σιλουμίτις (= ἡ Σιλουμίτις) SyH SyP

: Odolomatsi Arm (Zohrab according to Euringer)

: Somnatsi Arm<sup>vl</sup> (Zohrab according to Euringer)



- + ad (ad antiquam operam tuam) LaB
- + antiquam (ad antiquam operam tuam) LaB
- + operam (ad antiquam operam tuam) LaB
- + tuam (ad antiquam operam tuam) LaB
- + stop V 147 SyH
- +: colon HP Sw Tr
- :+ comma Ra
- + stichus BSA SyH Sw Ra

### Song of Songs 7:1.2

ἐπίστρεφε BSAV 147 PhiloC (121B) CatP (PG 87.1725D)] > 252

- + comma Sw Tr

ἐπίστρεφε BSAV 147 PhiloC (121B) CatP (PG 87.1725D) HP Ra Sw] > 252 Ambr  
(Sab Ep) Ald

- + stop A
- + comma 147 HP Sw Ra Tr

καὶ

[witnesses: add Orgn (CatP)]

ὁψόμεθα BSAV 147 Orgn (CatP 17.281A) PhiloC (121B) CatP (PG 87.1725D)]

- : ὁψόμεθα 155

ἐν BSAV 147 Orgn (CatP 17.281A) PhiloC (121B) CatP (PG 87.1725D) (SyH)] > LaB  
Ambr (Sab Ep)

- : in LaH

σοί BSAV 147 Orgn (CatP 17.281A) PhiloC (121B) CatP (PG 87.1725D) (SyH)]

- : te (convertere et videbimus te) LaB Ambr (Sab Ep), (converetere et videbimus in te) LaH
- + stop AV SyH [> 147]

+ period HP Sw Ra Tr

+ stichus BSAV SyH Sw Ra

+ paragraphus BS

+ paragraph Sw

### **Song of Songs 7:1.3**

+ begin 7:1 HP Sw [Latin versification]

+ minor division  $\bar{\lambda}$  starts B<sup>mg</sup>

+ rubric S-LaW-LaF V

+ stichus V

+ paragraphus V

τί

ὄψεσθε B 147 Orgn (CatP PG 17.280D) PhiloC (121B) CatP (PG 87.1728A)]

: ὄψεσθαι (αι/ε: ὄψεσθε) SAV

[witnesses: remove Orgn (CatP)]

έν

τῇ

Σουλαμίτιδι SA 106 147 157 159 161 248 252 300 Compl Ald Gra Ra]

: Σουλαμίτηδι 296

: Σουλαβίτιδι CatP (PG 87.1728A)

: Σουναμίτιδι [155 253 254 296 487] HP

: Σουμανείτιδι B 68 Sw

: Σωμανίτιδι V 155 253

: ςωμᾶνιτις Fa

: Σουμλαμνίτιδι 254

: Ὀδαλλαμίτιδι PhiloC (121B)

: οΔΟΛΛΑΜΙΤΗC SaM SaT

: Solamitide (in Solamitide) Ambr (Sab OV)

: Sulamitide LaB

: Salamitide LaH

: Sulamiten Vg

: حصدومسا (= ἐν τῇ Σιλουμίτιδι) SyH SyP

: odolomatsi Arm (Zohrab according to Euringer)

: somnatsi Arm<sup>vl</sup> (Zohrab according to Euringer)

+ stop AV 147 SyH

+: comma Tr

:+ question mark Sw Ra

+ stichus BSA SyH Sw Ra

+ paragraphus B

### **Song of Songs 7:1.4**

+ minor division  $\overline{\lambda\alpha}$  starts B<sup>mg</sup>

ἡ

[witnesses: add Orgn (CatP)]

ἐρχομένη

ὥς

χοροὶ HP Sw Ra]

: χορτὸς Compl

τῶν BSAV 147 PhiloC (121B) HP Sw Ra] > Orgn (CatP PG 17.281A) Compl

παρεμβολῶν

[witnesses: remove Orgn (CatP)]

+ stop V 147 SyH

+ symbol for note 147<sup>red</sup>

+: question mark HP Tr

:+ period Sw Ra

+ stichus BSAV SyH Sw Ra

+ paragraph Sw

### **Song of Songs 7:2**

+ rubric LaW-LaF V 161

+ stichus V

+ paragraphus V

τί AV<sup>com(19R)</sup> 106 147 155 157 159 161 248 252 300 PhiloC (121C) CatP (PG

87.1728A) Compl Ald Gra Ra = MT] > BSV<sup>txt</sup> [68 253 254 296 487] LaB Fa

SaM SaT SaS HP Sw

: quid LaH

: quam Vg

: ∞ (= τί) SyH

ώραιώθησαν

διαβήματα BSAV 147 PhiloC (121C) CatP (PG 87.1728A)]

: βήματα 106

σου BSAV 147 PhiloC (121C) CatP (PG 87.1728A)] > 253

: tui LaB LaH Vg

: νογ- (= σου) SaM SaT SaS

έν

ύποδήμασιν BSAV Sw Ra]

: ύποδήμασί 147 PhiloC (121C) CatP (PG 87.1728A) HP

: ύποδήματί 300

: calceamentis (in calceamentis) Ambr (Sab IV)

: calciamentis (in calciamentis) LaB LaH Vg

+ σου 147 [68 157 159 253 487] CatP (PG 87.1728A) Gra<sup>min</sup> HP [> BSAV 106 155

161 248 252 254 296 300 PhiloC (121C) LaB LaH Vg Ambr (Sab IV) SyH

Compl Sw Ra = MT]

+ stop A

+ comma Sw Ra

+ stichus BSA Sw Ra [> SyH]

### **Song of Songs 7:2.2**

θύγατερ BSAV 147 155 252 PhiloC (121C) CatP (PG 87.1728A) Ald HP]

: θυγατέρα 106

: θυγάτηρ 254

: filia LaB Vg Ambr Ambr (Sab IV)

: fili LaH Jrm (Jov 1.31)

Ναδάβ BSV 147 (SyH) HP Sw]

: Ναδαβ Ra

: ναδάβ HP

: נָבֹ ( = Ναδάβ) SyH

: Ἀμιναδάβ A 254 PhiloC (121C) CatP (PG 87.1728A)

: ἈΜΙΝΑΔΑΒ SaM SaT SaS

: ἈΜ[ΕΙΝ]ΑΔΑΒ Fa

: Aminadab LaB LaH Ambr (Sab IV) Jrm (Jov 1.31)

: principis Vg

: Μιναδαν (sic) 106

: Ἀδάμ 155<sup>vid</sup> 252

: Ναβάδ Ald

+ stop AV 147 SyH

+: period Tr

:+ colon HP Sw

:+ question mark Ra

+ stichus BSA 147 SyH Sw Ra

+ commentary 147

### Song of Songs 7:2.3

+ minor division  $\overline{ve}$  147<sup>mg</sup>

ῥυθμοὶ BSAV 147 PhiloC (121D) CatP (PG 87.1728C)]

: moduli LaB LaH Ambr (Sab IV)

μηρῶν BSAV 147 PhiloC (121D) CatP (PG 87.1728C)]

: femorum LaB LaH Ambr (Sab IV)

σου BSAV 106 147 155 157 159 161 248 252 253 296 300 PhiloC (121D) CatP (PG

87.1728C) Compl Ald Gra Sw Ra = MT] > V [68 254 487] HP

← σου is in V, but HP doesn't know it

: tuorum (moduli femorum tuorum) LaB LaH Ambr (Sab IV)

+ comma 147

ὅμοιοι BSAV 147 PhiloC (121D) CatP (PG 87.1728C)]

: similes Ambr (Sab IV) LaB LaH

ὀρμίσκοις BSAV 147 PhiloC (121D) CatP (PG 87.1728C)]

: torquibus (similes torquibus) Ambr (Sab IV)

: redimiculis (similes redimiculis) LaB LaH

+ stop A 147

+ comma HP Sw

+ stichus BA Sw Ra [> S SyH]

**Song of Songs 7:2.4**

ἔργον BV 106 155 248<sup>vid</sup> 253 [68 296 487] CatP (PG 87.1728C) HP Sw

: ἔργω A 147 157 159 252 254 PhiloC (121D) Ald Gra Ra

: ἔργων S 161 Compl

: ἔργα 300

: operi LaB LaH Ambr (Sab IV)

: fabricata sunt Vg

: حـرـجـا (= τὸ ἔργον) SyH

+ : χειρῶν AV 106 147 155 157 159 161 248<sup>vid</sup> 252 253 254 300 PhiloC (121D) CatP  
(PG 87.1728C) Compl Ald Gra Ra = MT [> BS [68 296 487] Fa LaB HP Sw]

:+ manuum (= χειρῶν) \*LaH Ambr (Sab IV)

:+ manu Vg

:+ נֶסִיח (= χειρῶν) SaM SaT<sup>vid</sup> SaS

:+ لـيـدـيـن (= χειρῶν) \*SyH; asterisked reading attributed to حـمـمـ (= πάντες)

τεχνίτου Bc.3SAV 106 147 155 157 159 161 248<sup>vid</sup> 252 253 254 300 [68 296 487]

PhiloC (121D) CatP (PG 87.1728C) Compl Ald Gra]

: τεχνείτου (εινί: τεχνίτου) B\*

: artificis (operi manuum artificis) Ambr (Sab IV)

: artificis (operi artificis) LaB LaH

: artificis (fabricata sunt manu artificis) Vg

+ stop AV 147 SyH

+ : period HP Sw Tr

:+ colon HP Sw Ra

+ stichus BSA SyH Sw Ra

**Song of Songs 7:3**

ὀμφαλός

σου

κρατήρ

τορευτός

+ stop A

+ comma HP Sw Tr

+ stichus BSA Sw Ra

[witnesses: add Cyril (CatP)]

μή

ὕστερούμενος

κράμα BV 147 CatP (PG 87.1728C)]

: κράματος SA 106 254 PhiloC (124A) Gra

: κράματι Cyril (CatP PG 87.1732A)

: mixtum (non deest mixtum) LaB

: mixto (non deficiens mixto) LaH

: misto (non deficiens misto) Ambr (Sab IV)

[witnesses: remove Cyril (CatP)]

+ stop AV 147 SyH

+: period Tr

:+ colon HP Sw Ra

+ stichus BSA SyH Sw Ra

κοιλία

σου



+< sicut (Venter tuus sicut acervus tritici conseptus in liliis) LaB, (Venter tuus sicut acervus tritici, muniti inter lilia) Ambr (Sab IV)

+ comma 147

θημωνιὰ 147 [68 106 155 159 161 248 252 253 254 296 300 487] Orgn (CatP PG 17.281B) PhiloC (124B) CatP (PG 87.1728C) HP]

: θιμωνιὰ (ιϛή: θημωνιὰ) BAV 157 Sw Ra]

: θειμωνιὰ (ειϛή: θημωνιὰ) S

σίτου BSAV 147 Orgn (CatP PG 17.281B) PhiloC (124A) CatP (PG 87.1728C)] > 157

+ ὥς 252<sup>mg</sup>

+ σοφός 252<sup>mg</sup>

πεφραγμένη

ἐν BSAV 147 CatP (PG 87.1728C)] > PhiloC (124B)

κρίνοις

+ stop AV 147 SyH

+: period HP Sw Tr

:+ colon Ra

+ stichus BSAV SyH Sw Ra

### **Song of Songs 7:4**

δύο BSAV 147 CatP (PG 87.1728C) (SyH)] > (>8)PhiloC (124 n. 25) La5704(>8)

μαστοί BSAV 147 CatP (PG 87.1728C) (SyH)] > (>8)PhiloC (124 n. 25) La5704(>8)

: μασθοί 253

σου BSAV 147 CatP (PG 87.1728C) (SyH)] > (>8)PhiloC (124 n. 25) La5704(>8)

+ comma HP

ὥς BSAV 147 CatP (PG 87.1728C) (SyH)] > (>8)PhiloC (124 n. 25) La5704(>8)

δύο BSAV 147] (SyH) > (>8)PhiloC (124 n. 25) La5704(>8) (~)CatP (PG 87.1728C)(~)

νεβροὶ BSAV 147 (SyH)] > (>8)PhiloC (124 n. 25) La5704(>8) (~)CatP (PG  
87.1728C)(~)

+ ἦ V 253 [> LaH SyH]

δίδυμοι BSAV 147 CatP (PG 87.1728C) (SyH)] > (>8)PhiloC (124 n. 25) La5704(>8)

+ δύο (~)CatP (PG 87.1728C)(~)

+ νεβροὶ (~)CatP (PG 87.1728C)(~)

δορκάδος BSAV 147 CatP (PG 87.1728C) (SyH)] > (>8)PhiloC (124 n. 25) La5704(>8)

+ stop AV 147 SyH

+: period HP Tr

:+ colon Sw Ra

+ stichus BSA SyH Sw Ra

### **Song of Songs 7:5**

+< ὁ BV [68 248 253 300 487] (SyH) HP Sw [> SA 106 147 157 159 161 252 254 296

PhiloC (125A) CatP (PG 87.1728C) Compl Gra Ra]

+< τὰ 155

τράχηλός BSAV 147 PhiloC (125A) CatP (PG 87.1728C)]

: χείλη 155

σου

ὥς

πύργος BSAV 147 PhiloC (125A) CatP (PG 87.1728C)]

: tuturis (sicut turturis) Orgn (Del 2.198)

ἐλεφάντινος

+ stop V 147 SyH

+: period Sw Tr

:+ colon HP Ra

+ stichus BSA SyH Sw Ra

+< οἱ BV 147 [68 157 159 253 254 300 487] (SyH) HP Sw [> SA 106 155 161 248 252

296 PhiloC (125B) CatP (PG 87.1728C) Compl Gra Ra]

ὀφθαλμοί

σου

+ comma 147

ὥς BSAV CatP (PG 87.1728C)] > 147 PhiloC (125B)

+< ἡ (Arm<sup>11</sup>)

λίμναι BSAV 147 PhiloC (125B) CatP (PG 87.1728C)]

: λίμνη (Arm<sup>11</sup>)

ἐν BSA PhiloC (125B)] > V (see next); 296

Ἑσεβών BSA PhiloC (125B) Sw]

: Ἑσσεβών 159 Thdt (188C)

: Ἑυσεβων (sic for ἐν Ἑσεβών) V

: Ἑσσεβών (or Ἑσσεβών) 147

: Ἑυσεβων 253

: Σεβων 296

: Ἱεσεβών CatP (PG 87.1728C)

: Εσεβων Ra

: Ἑσεβών HP

: Ἀσεβών Compl

: **حسبهم** (= ἐν Ἑσεβών) SyH

+ stop 147

+ comma HP Sw Tr

+ stichus BSA Sw Ra [> SyH]

έν

πύλαις

θυγατρὸς BSAV 147 PhiloC (125B) CatP (PG 87.1728C) (SyH)]

: θυγατρῶν 296

πολλῶν BSAV 147 PhiloC (125B) CatP (PG 87.1728C) (SyH)]

: Σιών 254

+ stop AV 147 SyH

+: period Sw Tr

:+ colon HP Ra

+ stichus BSAV SyH Sw Ra

μυκτῆρ

σου

+ comma HP

ὡς

πύργος

τοῦ BSAV 147 CatP (PG 87.1728C)] > PhiloC (125C)

Λιβάνου

+ comma 147

+ stop SyH

+ stichus BSA SyH Sw Ra

σκοπεύων

πρόσωπον

Δαμασκοῦ

+ stop V 147 SyH

+: period HP Sw Tr

:+ colon Ra

+ stichus BSA 147 SyH Sw Ra

+ commentary 147

### **Song of Songs 7:6**

+ minor division  $\overline{\nu\varsigma}$  147<sup>mg</sup>

κεφαλή BSAV 147 PhiloC (128A) CatP (PG 87.1728D) (SyH)] > 253(>8)

σου BSAV 147 PhiloC (128A) CatP (PG 87.1728D) (SyH)] > 253(>8)

ἐπὶ BSA 147 PhiloC (128A) CatP (PG 87.1728D) (SyH)] > V~ 253(>8)

σὲ BSA 147 PhiloC (128A) CatP (PG 87.1728D) (SyH)] > V~ 253(>8)

ὥς BSAV 147 PhiloC (128A) CatP (PG 87.1728D) (SyH)] > 253(>8)

Κάρμηλος BSAV 147 PhiloC (128A) CatP (PG 87.1728D) (SyH)] > 253(>8)

: Καρμήλου 161 248 Compl

+ ἐπὶ V~

+ σὲ V~

+ stop AV 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

καὶ BSAV 147 CatP (PG 87.1728D)] > 253(>8) PhiloC (128B)

πλόκιον BSAV PhiloC (128B) CatP (PG 87.1728D)] > 253(>8)

: πλόκι(ον) 147

: ἐμπλόκιον 161<sup>mg</sup>

: ornatus (et ornatus capitis tui) LaB LaH Ambr (Sab EP)

κεφαλῆς

σου

ὥς

πορφύρα BSAV 147 PhiloC (128B) CatP (PG 87.1728D)]

: πορφύραν CatP (Mai 407.29)

+ stop AV 147 [> SyH]

+: colon HP Tr

:+ comma Sw Ra

+ stichus BSA Sw Ra [> SyH]

+ paragraphus B

+< καὶ 254

βασιλεὺς BSA 147 PhiloC (128B) CatP (PG 87.1728D)]

: βασιλέως V

δεδεμένος BSA 147 PhiloC (128B) CatP (PG 87.1728D)]

: δεδομένον V

: δειδόμενος PhiloC<sup>ms</sup> (128, n. 46)

έν

παραδρομαῖς

+ stop V 147 SyH

+ period HP Sw Ra

+ stichus BSA 147 SyH Sw Ra

+ paragraph Ra

+ commentary 147

### **Song of Songs 7:7**

+ minor division  $\overline{\nu\zeta}$  147<sup>mg</sup>

τί BSAV 147 SyH<sup>mg</sup> PhiloC (129A) CatP (PG 87.1732C) (Fa)]

ὠραιώτης 147 BSAV SyH<sup>mg</sup> PhiloC (129A) CatP (PG 87.1732C) (Fa)]

+ comma HP Sw

καὶ BSAV 147 SyH<sup>mg</sup> PhiloC (129A) CatP (PG 87.1732C)] > Fa

τί BSAV 147 SyH<sup>mg</sup> PhiloC (129A) CatP (PG 87.1732C) (Fa)]

ἡδύνθης BAV 147 SyH<sup>mg</sup> CatP (PG 87.1732C) = MT]

: suavis (= ἡδύνθης) LaH

: decora (= ἡδύνθης) Vg

: suavis facta es (= ἡδύνθης) Ambr (Sag; Sab EP)

: τενᾶτεμ (= ἡδύνθης) Fa

: ἡδυνήθης S PhiloC (129, n. 47; cf. VACCARI 12)

: ἰδρύνθης Cosmas (PG 40.20D)

: potens (= ἡδυνήθης) LaB

: αcτᾶxpo (= ἡδυνήθης) SaM SaT<sup>vid</sup> SaS

+ stop V 147 SyH

+ comma Sw Ra Tr

+ stichus BSA SyH Sw Ra

+< ἡ PhiloC (129A)

ἀγάπη BSA 147 PhiloC (129A) CatP (PG 87.1732C)]

: ἀγάπην V

+: comma Sw Ra Tr

+: question mark HP

έν

τροφαῖς BSA<sup>c</sup> 147 PhiloC (129A) CatP (PG 87.1732C)]

: τροφα[..<sup>s</sup>] A\*

: τροφῆς (ἐν<sup>αι</sup>: τροφαῖς?) V

σου

+ stop V

+: period (exclamation) Tr

:+ question mark HP Sw Ra

+ stichus A Sw Ra [> BS SyH]

### **Song of Songs 7:8**

τοῦτο BSA 147 PhiloC (129A) CatP (PG 87.1732C)] > V 253 LaH Ambr (Sag; Sab  
Mys) = MT

: τὸ 300

μέγεθος BSAV 147 253 PhiloC (129A) CatP (PG 87.1732C)]

: status LaB

: magnitudo LaH

: statura Ambr (Sag; Sab Mys)

σου BSAV 147 253 PhiloC (129A) CatP (PG 87.1732C)]

: tuus LaB

: tua LaH Ambr (Sag; Sab Mys)

+ stop SyH PhiloC (130A)

+: comma HP

:+ colon Sw

+ stichus BS SyH

ὡμοιωθή (with previous clause) AV 155 252 253 300 Nilus (CatP PG 87.1733C) Gra Ra]

: ὡμοιωθῆς B 147 PhiloC (129A; cf. VACCARI 12) CatP (PG 87.1732C) HP Sw

: ὡμοιωθητι S

: ܐܡܝܘܬܝܬܝ (= ὡμοιωθῆς) SyH

: similis est (= ὡμοιωθή) LaH

: similis facta est (= ὡμοιωθή) LaB Ambr (Sag; Sab Mys)

τῷ BSAV 147 PhiloC (129A) Nilus (CatP PG 87.1733C)]

: τῇ CatP (PG 87.1732C)



φοίνικι BAV 147 PhiloC (129A) Nilus (CatP PG 87.1733C) CatP (PG 87.1732C)]

: φοίνικει (εινί: φοίνικι) S

: palmæ (Status tuus similis factus est palmæ) LaB

: palmæ (Statura tua similis facta est palmæ) Ambr (Sag; Sab Mys)

: palmæ (Magnitudo tua similis est palmæ) LaH

+ stop AV

+ comma 147 HP Sw Tr

+ stichus BSA Sw Ra

καὶ

οἱ BSAV 147 PhiloC (129C) CatP (PG 87.1732C)] > PhiloC (129A)

μαστοί BSAV 147 PhiloC (129A, 129C)]

: μασθοί 253 CatP (PG 87.1732C)

σου

τοῖς

βότρυσιν BSV 147 PhiloC (129A, 129C)]

: βότρυσι A CatP (PG 87.1732C)

+ stop V 147 SyH

+ period HP Sw Ra

+ stichus BSAV 147 SyH Sw Ra

+ paragraphus B

+ commentary 147

### **Song of Songs 7:9**

+ minor division  $\overline{\lambda\beta}$  starts B<sup>mg</sup>

+ minor division  $\overline{\nu\eta}$  147<sup>mg</sup>

+ rubric LaW-LaF V 161

+ stichus V

+ paragraphus V

εἶπα BSA PhiloC (129C) CatP (PG 87.1733B) = MT] > 147 157 159 [see next lemma]

: εἶπον V 253 = MT

: εἶτα CatP (PG 17.284B = Mai 412.30)

+: colon Tr

:+ comma HP Tr

ἀναβήσομαι BSAV PhiloC (129C) Nilus (CatP PG 87.1736A) CatP (PG 87.1733B)]

: ἐπαναβήσομαι (for εἶπα ἀναβήσομαι) 147 157 159

: ἀναβήσωμαι 155<sup>vid</sup>

ἐν A 106 147 157 159 161 252 254 Orgn (Del 3.787; cf. 3.102) PhiloC (129C) CatP (PG 87.1733B = PG 17.284B = Mai 412.30) Compl Gra Ra = MT]

: ἐπὶ BSV [68 155 248 253 296 300 487] Nilus (CatP PG 87.1733A) CatP (PG 13.213B)

HP Sw

: in (with accusative) LaB LaH Vg Ambr (Sag; Sab Mys)

τῷ

φοίνικι BA 147 PhiloC (129C) CatP (PG 87.1733B)]

: φοίνικει (εἰνί: φοίνικι) S

: φοίνικη (ηνί: φοίνικι) V

+ stop AV 147

+: colon Tr

:+ comma HP Sw Ra

+ stichus BSAV Sw Ra

+< καὶ S\* 252 296 [> S<sup>c.a</sup>]

κρατήσω

των

ὑψεων

αὐτοῦ

+ stop V 147 SyH

+: period Tr

:+ colon HP Sw

:+ comma Ra

+ stichus BSA SyH Sw Ra

+ paragraphus B


+ minor division  $\overline{\lambda\gamma}$  starts B<sup>mg</sup>

καὶ BS<sup>c,d</sup>AV 147 PhiloC (132A) CatP (PG 87.1733B) (SyH)] > S\*

ἔσονται

δὴ BSAV 147 CatP (PG 87.1733B)] > PhiloC (132A)

: δὲ 253

:  α (= δὴ) SyH

μαστοί BSAV 147 PhiloC (132A)]

: μασθοί 253 CatP (PG 87.1733B)

σου

+ comma 147

ὥς

βότρυνες

τῆς BSAV 147 PhiloC (132A)] > CatP (PG 87.1733B)

ἀμπέλου

+ stop V 147 SyH

+ comma HP Sw Tr

+ stichus BSA SyH Sw Ra

+< ἀλλὰ PhiloC (132A; belongs to commentary?)

καὶ

ὁσμή

ῥινός B<sup>c</sup>.3SA 147 CatP (PG 87.1733B)]

: ῥινῶν V 159 PhiloC (132A)

: ῥεινός (εινι: ῥινός) B\*

σου

+ comma 147

ὥς

μῆλα

+ stop AV 147 SyH

+ comma HP Sw Tr

+ stichus BSAV SyH Sw Ra

### **Song of Songs 7:10**

καὶ

+< ὁ BA<sup>c</sup> 106 147 155 161 248 252 253 296 PhiloC (132B) (SyH) Compl HP Sw [>

SA\*V Nilus (CatP PG 87.1733D) CatP (PG 87.1733B) Ra]

λάρυγξ BSA PhiloC (132B) Nilus (CatP PG 87.1733D) CatP (PG 87.1733B)]

: λάρυ<γ>ξ V 147

σου BSAV 147 PhiloC (132B) Nilus (CatP PG 87.1733D)] > 252 CatP (PG 87.1733B)

ὥς

οἶνος

ὁ BS Gramin] > AV 106 147 155 157 159 161 248 252 253 296 300 PhiloC (132B) Nilus

(CatP PG 87.1733D) CatP (PG 87.1733B) Compl

ἀγαθός BSAV 147 PhiloC (132B) Nilus (CatP PG 87.1733D) CatP (PG 87.1733B)]

: optimum (tamquam vinum optimum) LaB, (tamquam vinum optimum) Ambr (Sab Fi)

: bonum (tamquam vinum bonum) LaH

+ stop A 147 SyH

+ comma HP Sw Tr

+ stichus BSA SyH Sw Ra

+ paragraphus BS

+ minor division  $\overline{\lambda\delta}$  starts B<sup>mg</sup>

+ rubric S-LaW-LaF

πορευόμενος

τῷ

ἀδελφιδῷ [even V!]

μου

εἰς

εὐθύτητα BSAV PhiloC (132B) CatP (PG 87.1733B) HP Sw]

: εὐθύθητα (sic) Ra

: εὐθύτητας 147 159 Ald

+ stop AV 147 SyH

+ comma HP Sw Tr

+ stichus BSAV SyH Sw Ra

ἱκανούμενος BSA 147 PhiloC (132C) CatP (PG 87.1733B)]

: εἰκανούμενος (εινι: ἱκανούμενος) V

+< ἐν A 106 155 161 252 296 300 CatP (PG 87.1733B) Compl Gra<sup>bra</sup>

χείλεσιν BAV Sw Ra]

: χίλεσιν (ιλει: χείλεσιν) S

: χείλεσί 147 PhiloC (132C) CatP (PG 87.1733B) HP

μου

καὶ BSAV 147 PhiloC (132C)] > CatP (PG 87.1733B)

ὁδοῦσιν

+ stop AV 147 SyH

+ period HP Sw Ra

+ stichus BSAV SyH Sw Ra

+ paragraph Sw Ra

+ commentary 147

### **Song of Songs 7:11**

+ minor division  $\overline{\nu\theta}$  147<sup>mg</sup>

ἐγὼ

+< ἐν PhiloC<sup>mss</sup> (133A)

τῷ BSA 147 PhiloC (133A) CatP (PG 87.1736A)] > V

ἀδελφιδῶ BSA 147 PhiloC (133A) CatP (PG 87.1736A)]

: ἀδελφιδοῦς (sic: ἐγὼ ἀδελφιδοῦς μου) V

μου

+ comma HP Sw Ra Tr

+ stichus BA Sw Ra [> S]

καὶ BSAV PhiloC (133A) CatP (PG 13.213C) (SyH)] > CatP (PG 87.1736A = Mai  
414.19)

[witnesses: add Nilus (CatP PG 87.1736B)]

ἐπ’

ἐμὲ

ἢ

ἐπιστροφή

αὐτοῦ

[witnesses: remove Nilus (CatP)]

+ stop V 147 SyH

+ symbol for note 147<sup>red</sup>

+ period HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

+ paragraphus B

### **Song of Songs 7:12**

+ rubric LaW-LaF

ἐλθέ

+ comma Sw Ra Tr

ἀδελφιδέ BSA 147 PhiloC (133B) CatP (PG 87.1736C)]

: ἀδελφιδούς V

μου

+ comma HP Sw Ra Tr

ἐξέλθωμεν

εἰς

ἀγρόν

+ stop AV 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

αὐλισθῶμεν BSAV 147 PhiloC (133B) CatP (PG 87.1736C)]

: maneamus LaB LaH

: requiescamus Ambr (Sag; Sab AD)

ἐν

κώμαις BSAV 147 PhiloC (133B) CatP (PG 87.1736C)]

: castellis (maneamus in castellis) LaB, (requiescamus in castellis) Ambr (Sag; Sab AD)

: vicis (maneamus in vicis) LaH

+ stop AV 147

+: period HP Tr

:+ colon Sw Ra

+ stichus BSA Sw Ra [> SyH]

### **Song of Songs 7:13**

ὀρθρίσωμεν

εἰς

ἀμπελῶνας

+ stop AV 147 SyH

+: period Tr

:+ colon HP

:+ comma Sw Ra

+ stichus BSAV SyH Sw Ra

ἴδωμεν BA 147 PhiloC (133C) CatP (PG 87.1736C)]

: εἴδωμεν SV

εἰ

ἦνθησεν

ἡ HP Sw Ra]

: ὁ Compl

ἄμπελος

+ stop V 147 SyH

+ comma HP Sw Ra Tr



+ stichus BSAV SyH Sw Ra

ἦνθησεν

ὁ

κυπρισμός

+ stop 147

+ comma HP Sw Ra Tr

+ stichus SA

ἦνθησαν

αἱ

ῥόαι Sw Ra]

: ῥοαί HP

: ῥοαί Ald

+ stop AV 147 SyH

+ symbol for note 147<sup>red</sup>

+: period Tr

:+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

ἐκεῖ

δώσω

τοὺς BSAV 147 PhiloC (136A) CatP (PG 87.1737A)]

: τὴν 252<sup>mg</sup>

μαστούς BSAV 147 PhiloC (136A)]

: μασθούς 253 CatP (PG 87.1737A)

: ἀγαπήν 252<sup>mg</sup>

μου

σοί

+ stop V 147 SyH

+ symbol for note 147<sup>red</sup>

+ period HP Sw Ra Tr

+ stichus BSAV SyH Sw Ra

### **Song of Songs 7:14**

+ rubric LaW-LaF

οἱ BSAV 147 CatP (PG 87.1737B)]

: αἱ 106 296 PhiloC (136A)

μανδραγόραι BSV 147 PhiloC (136A) CatP (PG 87.1737B)]

: μανδραγορες A

ἔδωκαν

ὁσμήν

+ αὐτῶν S 161<sup>mg</sup> 248 296

+ stop V 147 SyH

+: comma Sw Ra Tr

:+ colon HP Tr

+ stichus BSA 147 SyH Sw Ra

+ commentary 147

+ minor division ξ̄ 147<sup>mg</sup>

καὶ

ἐπὶ BSAV 147 PhiloC (136B) CatP (PG 87.1737B)]

: πρὸς (Arm<sup>4</sup>)

θύραις BSAV 147 PhiloC (136B) CatP (PG 87.1737B)]

: θύρας (Arm<sup>4</sup>)

ἡμῶν BSV 147 PhiloC (136B) CatP (PG 87.1737B)]

: ὑμῶν A 155

πάντα

+ < τὰ V 106 147 161 248 253 254 PhiloC (136B) CatP (PG 87.1737B) Compl

ἀκρόδρυα BSAV 147 PhiloC (136B) CatP (PG 87.1737B)]

: pomifera LaB

: poma LaH Vg

: fetus arborum (omnes fetus arborum) Ambr (Sab EP)

+ stop SyH

+ comma Sw Ra Tr

+ stichus BSA SyH Sw Ra

νέα BSAV PhiloC (136C) CatP (PG 87.1737B)]

: νεὰ 147

πρὸς BSAV 147 PhiloC (136C) CatP (PG 87.1737B)]

: ac (nova ac vetera) LaB LaH

: et (nova et vetera) Vg Ambr (Sab EP)

παλαιά BSAV]

: παλαιὰ 147 PhiloC (136C) CatP (PG 87.1737B)

+ stop SyH

+ stichus SyH

+: ὅσα 253 (※SyH) [> BSA PhiloC CatP (PG 87.1737B) Fa SaM LaB Vg Ambr (Sab

EP) = MT] [vacat SaT]

:+ ὅς V

:+ quæcumque (= ὅσα) ※LaH

+ : ἔδωκεν 253 (※SyH) [> BSA PhiloC CatP (PG 87.1737B) Fa SaM LaB Vg Ambr  
(Sab EP) = MT]

:+ δέδωκεν (ὅς δέδωκεν for ὅσα ἔδωκεν) V

:+ dedit ※LaH

+ : μοι V 253 (※SyH) [> BSA PhiloC CatP (PG 87.1737B) Fa SaM LaB Vg Ambr (Sab  
EP) = MT]

:+ mihi ※LaH

+ ἡ V 253 (※SyH) [> BSA PhiloC CatP (PG 87.1737B) Fa SaM LaB Vg Ambr (Sab  
EP) = MT]

+ : μήτηρ 253 (※SyH) [> BSA PhiloC CatP (PG 87.1737B) Fa SaM LaB Vg Ambr (Sab  
EP) = MT]

:+ μηρ V

:+ mater ※LaH

+ : μου V 253 (※SyH) [> BSA PhiloC CatP (PG 87.1737B) Fa SaM LaB Vg Ambr (Sab  
EP) = MT]

:+ mea ※LaH

+ stop V SyH

+ comma Sw Ra Tr

+ stichus V SyH

ἀδελφιδέ BSA 147 PhiloC (136C) CatP (PG 87.1737B): cf. MT י/רר]

: ἀδελφιδούς V 253

: frater Ambr (Sab EP) (NB: Ambr often uses frater to translate ἀδελφιδός)

μου BSAV 147 253 PhiloC (136C) CatP (PG 87.1737B)]

: meus (frater meus) Ambr (Sab EP)

+ comma HP Sw Ra Tr

ἐτήρησά BSAV 147 PhiloC (136C) CatP (PG 87.1737B)]

: servavi (= ἐτήρησά) LaH Vg Ambr (Sab EP)

: servavit (= ἐτήρησέ) LaB

σοι BSAV 147 PhiloC (136C) CatP (PG 87.1737B)]

: tibi (servavi tibi) LaH Vg Ambr (Sab EP)

: mihi (servavit mihi) LaB

+ stop AV 147 SyH

+ symbol for note 147<sup>red</sup>

+ period HP Sw Ra Tr

+ stichus BSA SyH Sw Ra [> V]

+ paragraphus B

+ paragraph Ra

### **Song of Songs 8:1**

+ rubric LaW

τίς BSAV 147 PhiloC (137B) CatP (PG 87.1737C)]

: quis LaB LaH Ambr (Sag; Sab OV)

δώη BSAV 147 PhiloC (137B)]

: δώσει CatP (PG 87.1737C)

: dabit LaB LaH Ambr (Sag; Sab OV)

σε BSAV 147 PhiloC (137B)] > LaB(∼:) CatP (PG 87.1737C: see previous lemma)

: te LaH Ambr (Sag; Sab OV)

ἀδελφιδόν BS Sw Ra]

: ἀδελφιδούν V 253

: ἀδελφόν Compl

: ἀδελφιδέ A 147 Thdt (200B) PhiloC (137B) CatP (PG 87.1737C) HP

: fratrem LaB Ambr (Sag Is EP)

: frater Ambr (Sab OV Mys)

: fratruelem LaH

: ١٤٣ (= ἀδελφιδοῦν) SyH

+: frater Ambr (Sag Is)

:+ fratrem Ambr (Sab OV)

μου BSAV 147 PhiloC (137B) CatP (PG 87.1737C)] > Ambr (Sag Is)

: meum LaB LaH

: mihi Ambr (Sab OV)

+: tibi LaB(~:)

:+ mihi La169\* Lat170

+ comma Sw

θηλάζοντα BSAV 147 PhiloC (137B) CatP (PG 87.1737C)]

: sugentem LaB LaH

: lactentem Ambr (Sag Is; Sab OV)

+< τὰ S

μαστοῦς BSAV 147 PhiloC (137B)]

: μασθοῦς 253 CatP (PG 87.1737C)

: ubera LaB LaH Ambr (Sag Is; Sab OV)

μητρός BS PhiloC (137B) CatP (PG 87.1737C)]

: μῤ̄ AV 147

: matris LaB LaH Ambr (Sag Is; Sab OV)

μου BSAV PhiloC (137B) CatP (PG 87.1737C)]

: σου 106 147

: meæ (quis dabit fratrem meum tibi sugentem ubera matris meæ?) LaB

: meæ (quis dabit te, frater, fratrem mihi lactentem ubera matris meæ?) Ambr (Sab OV)

: meæ (quis dabit te fratrem, frater, lactentem ubera matris meæ?) Ambr (Sag Is)

: meæ (quis dabit te fratruelem meum tibi sugentem ubera matris meæ?) LaH

+ stop AV 147 SyH

+ question mark HP Sw Ra Tr

+ symbol for note 147<sup>mg</sup>

+ stichus BSA SyH Sw Ra

+< καὶ 296

εύρουσά

σε BSAV 147 PhiloC (137D) CatP (PG 13.213D)] > 252 CatP (PG 87.1740A = PG

17.285A = Mai 417.28)

ἔξω

φιλήσω

σε

+ comma 147

+ stop V SyH

+ comma HP Sw Ra Tr

+ stichus SAV SyH

καί

γε BSAV 147 PhiloC (137D) CatP (PG 87.1740A)] > Athan (Mntf 2.123)

: εἰ (καὶ) = καί γε οὐκ SyH

οὐκ

ἐξουδενώσουσιν BS V 147 155 157 159 161 252 253 254 300 Sw Ra]

: ἐξουδενώσουσί 147 PhiloC (137D) CatP (PG 87.1740A) Compl HP

: ἐξουδενήσουσιν A Athan (Mntf 2.123) Gra

: ἔξουθενώσεις 106

μοι BS\*V Gra HP Sw Ra]

: με Sc.aA 106 147 155 157 159 161 252 253 254 300 Athan (Mntf 2.123) PhiloC

(137D) CatP (PG 87.1740B) Compl

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ stichus BS SyH Sw Ra

### **Song of Songs 8:2**

παραλήψομαί BSAV Sw Ra]

: παραληψωμαι 155<sup>vid</sup>

: παραλήψομαι 147 PhiloC (140B) CatP (PG 87.1740B) HP

σε

+ stop 147

+: colon Tr

:+ comma HP Sw Ra

+: καὶ PhiloC (140B)

:+ et LaB LaH Ambr (Sag; Sab OV)

εἰσάξω BAV 147 PhiloC (140B) CatP (PG 87.1740B)] > S\* (mistakenly restored below)

σε BAV PhiloC 147 (140B) CatP (PG 87.1740B)] > S\* (mistakenly restored below)

εἰς

οἶκον

μητρός BS PhiloC (140B) CatP (PG 87.1740B)]

: μῆρς AV 147

μου

+ comma 147



+ stop V SyH

+ stichus BSAV SyH Sw Ra

καὶ BSAV 147 PhiloC (140B) CatP (PG 87.1740B) (SaM SaT ÷SyH)] > (>6)Vg =

MT(>6) [vacat Fa]

: et LaB ÷LaH Ambr (Sag; Sab OV)

+ εἰσάξω S<sup>c,a</sup> (here mistakenly, then later erased)

+ σε S<sup>c,a</sup> (here mistakenly, then later erased)

εἰς BSAV 147 PhiloC (140B) CatP (PG 87.1740B) (Fa SaM SaT ÷SyH)] > (>6)Vg =

MT(>6)

: in LaB ÷LaH Ambr (Sag; Sab OV)

+ < τὸ Athan (Mntf 2.123) PhiloC (140B) (Fa<sup>vid</sup> SaM SaT) [> SyH]

ταμεῖον B 147 [68 155 159 248 254 487] Athan (Mntf 2.123) PhiloC (140B) HP Sw] >

(>6)Vg = MT(>6)

: ταμίον (ι√ει: ταμεῖον) SV

: ταμεῖον A 106 157 161 252 253 296 300 CatP (PG 87.1740B) Compl Gra

: ταμίειον (sic) Ra

: ΤΑΜΙΟΝ SaS Fa<sup>vid</sup>

: οωοι (= ταμεῖον or ταμίον) SyH

: cubiculum LaB ÷LaH

: secretum Ambr (Sag; Sab OV)

τῆς BSAV 147 PhiloC (140B) CatP (PG 87.1740B) (Fa SaM SaT ÷SyH)] > (>6)Vg =

MT(>6)

: eius LaB ÷LaH Ambr (Sag; Sab OV)

+ quæ LaB ÷LaH Ambr (Sag; Sab OV)

συλλαβούσης BSAV 147 PhiloC (140B) CatP (PG 87.1740B) (Fa SaM SaT ÷SyH)] >

(>6)Vg = MT(>6) (~)LaB ÷LaH(~)

: concepit Ambr (Sag; Sab OV)

με BSAV 147 PhiloC (140B) CatP (PG 87.1740B) (Fa SaM SaT ÷SyH)] > (>6)Vg =

MT(>6)

: me LaB ÷LaH

: me (et in secretum eius quæ concepit me) Ambr (Sag; Sab OV)

+ concepit (et in cubiculum eius quæ me concepit) (~)LaB ÷LaH(~)

+ ibi Vg

+ me Vg

+ stop 147

+: διδάξεις 147 157 159 (\*SyH) PhiloC<sup>mss</sup> (140B) Ald = MT [> BSA PhiloC<sup>mss</sup>

(140B) CatP (PG 87.1740B) Fa LaB LaH SaM SaT SaS]

+: διδάξης (η<sup>ν</sup>ει: διδάξεις) V

+: docebis (ibi me docebis) Vg

+: doceatur (allusion) Ambrose (Sag): see SAGOT 56, n. 43

+ με V 147 157 159 (\*SyH) Ald = MT [> BSA PhiloC (140B) CatP (PG 87.1740B)

LaB LaH Fa SaM SaT SaS]

+ stop V 147 PhiloC (140B) SyH

+: period Tr

+: colon HP Sw Ra

+ stichus BSA SyH Sw Ra

ΠΟΤΙΩ

σε

ἀπὸ

+< τοῦ 296 CatP (PG 87.1740B)

οἴνου

+ operosi (a vino operosi unguenti) Ambr (Sab OV)

τοῦ

μυρεψικοῦ BSAV 147 PhiloC (141A) CatP (PG 87.1740B)]

: μυρηψικοῦ (ηῦε: μυρεψικοῦ) SyH<sup>mg</sup>

+ stop V 147

+ comma HP Sw Ra Tr

+ stichus BSA Sw Ra

ἀπὸ

νάματος

ρόων

μου Bc.2Bc.3SAV 147 PhiloC (141A) CatP (PG 87.1740B)]

: σου B\* Sw

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus BSAV 147 SyH Sw Ra

+ paragraphus B

+ paragraph Ra

+ commentary 147

### **Song of Songs 8:3**

+ minor division  $\overline{\xi\alpha}$  147<sup>mg</sup>

+ rubric LaF

εὐώνυμος

αὐτοῦ

ὑπὸ BSAV 147 PhiloC (141B) CatP (PG 87.1740C) (SyH)]

: ἐπὶ 106

τὴν

κεφαλὴν

μου

+ stop V 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSAV SyH Sw Ra

καὶ

ἢ BS 147 PhiloC (141B) CatP (PG 87.1740C) HP Sw Ra] > A Gra

δεξιὰ

αὐτοῦ

+ comma 147

περιλήμψεται BSAV Sw Ra]

: περιλήμψεται 147 PhiloC (141B) CatP (PG 87.1740C) HP

: παραλήμψεται Ald

με

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus BSAV SyH Sw Ra

+ paragraphus B

+ paragraph Sw

### **Song of Songs 8:4**

+ rubric LaW-LaF V 161

+ stichus V

+ paragraphus V

ῥρκισα

ὕμας

+ comma Sw Ra Tr

θυγατέρες

Ἱερουσαλήμ]

: τλημ BSAV

: ιλημ 147

: Ἱερουσαλήμ PhiloC (141C) CatP (PG 87.1740D) HP

: Ιερουσαλημ Ra

+ stop AV SyH

+ comma Sw Ra Tr

+ stichus BSA SyH Sw Ra

ἐν BSAV 68 106 147 157 159 161 248 252 253 254 296 300 (SyH) PhiloC (141C) CatP

(PG 87.1740D) Compl Ald Gra Sw Ra] > [487] HP (>9)Ambr (Sab EP) =

MT(>9)

ταῖς BSAV 68 106 147 157 159 161 248 252 253 254 296 300 (SyH) PhiloC (141C)

CatP (PG 87.1740D) Compl Ald Gra Sw Ra] > [487] HP (>9)Ambr (Sab EP) =

MT(>9)

δυνάμεσιν BSAV 68 106 155 157 159 161 248 252 253 254 296 300 (SyH) Compl Ald

Gra Sw Ra] > [487] HP (>9)Ambr (Sab EP) = MT(>9)

: δυνάμεσι 147 PhiloC (141C) CatP (PG 87.1740D)

καὶ BSAV 68 106 147 155 157 159 161 248 252 253 254 296 300 (SyH) PhiloC (141C)

CatP (PG 87.1740D) Compl Ald Gra Sw Ra] > [487] HP (>9)Ambr (Sab EP) =

MT(>9)

ἐν BSAV 147 (SyH) PhiloC (141C) CatP (PG 87.1740D)] > (>9)Ambr (Sab EP) =

MT(>9)

ταῖς BSAV 147 (SyH) PhiloC (141C) CatP (PG 87.1740D)] > (>9)Ambr (Sab EP) =

MT(>9)

ἰσχύουσιν BSAV (SyH) Sw Ra] > (>9)Ambr (Sab EP) = MT(>9)

: ἰσχύουσι 147 PhiloC (141C) CatP (PG 87.1740D) HP

τοῦ BSAV 147 (SyH) CatP (PG 87.1740D)] > (>9)Ambr (Sab EP) = MT(>9) PhiloC

(141C)

ἀγροῦ BSAV 147 (SyH) PhiloC (141C) CatP (PG 87.1740D)] > (>9)Ambr (Sab EP) =

MT(>9)

+ stop V 147 SyH

+: colon HP Tr

+: comma Sw Ra

+ stichus BSA SyH Sw Ra

τί SA 106 147 155 157 159 161 248 252 PhiloC (141C) CatP (PG 87.1740D) Compl Ald

Gra Ra = MT]

: ἐάν BV [68 253 254 296 300 487] Sw HP (cf. 2:7; 3:5 and Orgn in CatP PG 17.285A)

: ne Vg Ambr (Sab EP)

: quid LaB

: quod LaH

: μὲν (= τί) SyH

ἐγείρητε BS 106 147 155 157 159 161 248 252 PhiloC (141C) CatP (PG 87.1740D)

Compl Ald Gra Ra]

: ἐγείρηται (αι/ε: ἐγείρητε) AV 147

: ἐγείρεται 155

: levetis LaB

: levastis LaH

: suscitetis Vg Ambr (Sab EP)

+ stop A 147

καὶ BSAV 147 PhiloC (141C) CatP (PG 87.1740D)]

: et LaB LaH Vg Ambr (Sab EP)

τί Sc.aA 147 155 157 159 161 248 252 Compl Ald Gra Ra = MT] > B\*S\* 106 PhiloC

(141C) CatP (PG 87.1740D) Vg Ambr (Sab EP)

: ἐὰν Bc.2Bc.3V [68 253 254 296 300 487] Sw HP (cf. 2:7; 3:5)

: quid LaB

: quod LaH

: καὶ τί (= καὶ τί) SyH

ἐξεγείρητε B 106 157 159 248 252 PhiloC (141C) CatP (PG 87.1740D) Compl Ald Gra

Sw Ra HP]

: ἐξεγίρητε (ι√ει: ἐξεγείρητε) S

: ἐξεγείρηται (αι√ε: ἐξεγείρητε) AV 147 161

: ἐξεγείρεται 155

: suscitetis LaB

: suscitastis LaH

: resuscitetis Ambr (Sab EP)

τὴν BSAV 147 PhiloC (141C) CatP (PG 87.1740D)] > Ald

ἀγάπην BSAV 147 PhiloC (141C) CatP (PG 87.1740D)]

: caritatem (quid levetis et quid suscitetis caritatem) LaB

: dilectionem (quod levastis et quod suscitastis dilectionem) LaH

: dilectionem (ne suscitetis et resuscitetis dilectionem) Ambr (Sab EP)

+ stop A

+ comma Ra

+ stichus A

ἕως

ἀν BSAV 147 CatP (PG 87.1740D)] > 161 248

: οὐ 300<sup>vid</sup> PhiloC (141C)

θελήσῃ BSAV 147 PhiloC (141C) CatP (PG 87.1740D)]

: θελήσει 155

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ symbol for note 147<sup>red</sup>

+ stichus BSAV SyH Sw Ra

+ paragraphus BS

+ paragraph Sw Ra

### **Song of Songs 8:5**

+ minor division  $\overline{\lambda\epsilon}$  starts B<sup>mg</sup>

+ rubric S-LaW-LaF

τίς

αὕτη

ἡ BSA 147 CatP (PG 87.1740D)] > V 252 PhiloC (141D)

ἀναβαίνουσα

λελευκανθισμένη SA 147 PhiloC (141D) CatP (PG 87.1740D) HP<sup>txt</sup> Ra]

: λελευκαθισμένη B Sw

: λελυκανθισμένη (sic) HP<sup>lem</sup>

: λελευκανθησμένη (η<sup>ν</sup>ι: λελευκανθισμένη) V



: candida LaB Ambr (Sag)

: dealbata LaH Ambr (Sab EP)

: ج مسمو (= λελευκανθισμένη) SyH

: ἀπὸ Compl (Vg) = MT; cf. Hexapla

+ ἐρήμου Compl (Vg) = MT; cf. Hexapla

+ deliciis Vg

+ affluens Vg

+ et Vg

+ stop AV SyH

+ comma HP Sw Tr

+ stichus BSA SyH Sw Ra

### **Song of Songs 8:5.2**

ἐπιστηριζομένη BSAV 147 PhiloC (141D) CatP (PG 87.1740D)]

: ἐπιστηριζομένη A Gra

ἐπὶ

τὸν

ἀδελφιδὸν BSA 147 PhiloC (141D) CatP (PG 87.1740D)]

: ἀδελφιδοῦν V 253

αὐτῆς

+ stop AV 147 SyH

+ question mark HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

+ paragraphus BS

+ paragraph Sw

**Song of Songs 8:5.3**

+ minor division  $\overline{\lambda\zeta}$  starts B<sup>mg</sup>

+ rubric S-LaW-LaF A 161

ὑπὸ

μῆλον

ἐξήγειρά

σε

+ stop AV SyH

+: period Tr

:+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

**Song of Songs 8:5.4**

+ rubric V [in upper margin. Klostermann places it at beginning of verse]

+ stichus V

+ paragraphus V

ἐκεῖ BSAV PhiloC (144B) CatP (PG 87.1741C) (SyH)] > (>6)147 155 159: ∩ (>6)

ὠδίνησέν BSAV Sw Ra (SyH)] > (>6)147 155 159: ∩ (>6)

: ὠδίνησέ PhiloC (144B) CatP (PG 87.1741C) HP

σε BSAV PhiloC (144B) CatP (PG 87.1741C) (SyH)] > (>6)147 155 159: ∩ (>6)

ἡ BSAV PhiloC (144B) CatP (PG 87.1741C) (SyH)] > (>6)147 155 159: ∩ (>6)

μήτηρ BS PhiloC (144B) CatP (PG 87.1741C) (SyH)] > (>6)147 155 159: ∩ (>6)

: μῆρ AV

σου BSV PhiloC (144B) CatP (PG 87.1741C) (SyH)] > (>6)147 155 159: ∩ (>6)

+ stop SyH

+: colon Tr

:+ comma HP Sw Ra

+ stichus BSA SyH Sw Ra

### Song of Songs 8:5.5

ἐκεῖ BSAV 147 PhiloC (144B) CatP (PG 87.1741C) (LaH SyH)] > LaB(>6)

ὠδίνησέν BSAV 147 (SyH) Sw Ra = MT] > LaB(>6)

: ὠδίνησέ PhiloC (144B) CatP (PG 87.1741C) HP

: genuit LaH

σε BSAV 147 PhiloC (144B) CatP (PG 87.1741C) (LaH SyH)] > LaB(>6)

ἡ BSAV 147 (SyH) PhiloC (144B) CatP (PG 87.1741C)] > LaB(>6)

τεκοῦσά BSAV 147 PhiloC (144B) CatP (PG 87.1741C) (SyH)] > LaB(>6)

: mater LaH

σου B\*S\* Sw Ra (LaH)] > LaB(>6)

: σε Bc.3Sc.aAV 147 PhiloC (144B) CatP (PG 87.1741C) (SyH) HP

: σαι (αι√ε: σε) 155

+ μήτηρ 155

+ σου 155

+ stop AV 147 SyH

+ period HP Sw Ra Tr

+ symbol for note 147<sup>red</sup>

+ stichus BSA SyH Sw Ra

+ paragraph Sw

### Song of Songs 8:6

[witnesses: add Orgn (CatP)]

θές BSAV 147 Orgn (CatP PG 17.285B) PhiloC (144B) CatP (PG 87.1741D)]

: περιθοῦ 161<sup>mg</sup>

με

ὥς

σφραγίδα Sw Ra]

: σπραγίδα (sic) HP

+ stop A<sup>vid</sup>

[witnesses: remove Orgn (CatP)]

ἐπὶ

τὴν

καρδίαν

σου

+ stop V 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

ὥς

σφραγίδα Sw Ra]

: σπραγίδα (sic) HP

ἐπὶ

τὸν

βραχίονά

σου

+ stop V 147 SyH

+ colon HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

ὅτι BSAV 147 PhiloC (144C) CatP (PG 87.1741D)] > 252<sup>mg</sup>

κραταιὰ BSAV 147 PhiloC (144C) CatP (PG 87.1741D)]

: ἀκαταμάχητος 252<sup>mg</sup>

ὥς

+< ὁ V

θάνατος

+ comma 147

+< ἡ 161 248 252<sup>mg</sup> Chrys (Mntf 10.309) CatP (PG 87.1741D) Compl

ἀγάπη

+ stop V 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

σκληρὸς BSV 147 PhiloC (144C) CatP (PG 87.1741D)]

: σκληρὸν A

ὥς

ᾄδης

ζῆλος SAV 147 PhiloC (144C) CatP (PG 87.1741D)]

: ζῆλος (vid) B\*

: ζῆλος (ζ sup ras) B<sup>c</sup>

+ stop AV 147 SyH

+: period Tr

:+ colon HP Sw Ra

+ stichus BSAV 147 SyH Sw Ra

+ commentary 147

+ minor division  $\overline{\xi\gamma}$  147<sup>mg</sup>

περίπτερα BSA 147 SyH<sup>mg</sup> PhiloC (145A) CatP (PG 87.1744A)]

: περίστερα V

: σπινθήρες 253

: <circa pinnas> LaB

: circumsepta LaH

: alæ Ambr (Sab EP)

αὐτῆς BSVA 147 PhiloC (145A) CatP (PG 87.1744A)]

: <eius> LaB

: eius LaH Ambr (Sab EP)

+ comma 147

+< ὥς 254

περίπτερα BSA<sup>c</sup> 147 PhiloC (145A) CatP (PG 87.1744A)]

: περίπτερα (sic) A\*vid [Sw puts this two words earlier]

: περίστερα V

: σπινθήρες 253

: circa pinnas LaB

: circumsepta LaH

: alæ Ambr (Sab EP)

πυρός BSAV 147 253 PhiloC (145A) CatP (PG 87.1744A)]

: ignis LaB LaH Ambr (Sab EP)

+ stop 147 253

+ comma HP Sw Ra Tr

+ et Ambr (Sab EP)

+ ἄνθρακες S<sup>c.aV</sup> 147 157 159 253 CatP (PG 87.1744A) Ald

+ πυρός S<sup>c.aV</sup> 147 157 159 253 CatP (PG 87.1744A) Ald

φλόγες BS<sup>c.aA</sup> 147 157 159 253 PhiloC (145A) CatP (PG 87.1744A) Ald]

: φλόγεις (sic) V

: φλογὸς S\*

: æmulatio (<circa pinnas eius> circa pinnas ignis æmulatio eius) LaB

: flammæ LaH, (alæ eius alæ ignis et flammæ) Ambr (Sab EP)

: 𐤀𐤌𐤁𐤁𐤁𐤁 ( = φλόγες) SyH: cf. MT (שִׁלְהִיבְתִּיהֶן) [The words 𐤀𐤌𐤁𐤁𐤁𐤁 are crowded,  
as if added later]

+ ἄνθρακες PhiloC<sup>mss</sup> (145A)

+ πῦρ PhiloC<sup>mss</sup> (145A)

αὐτῆς BSAV 147 157 159 253 PhiloC<sup>mss</sup> (145A) CatP (PG 87.1744A) Ald] > PhiloC<sup>ms</sup>  
(145A) Ambr (Sab EP)

: eius LaB LaH

: 𐤀𐤌𐤁 ( = αὐτοῦ or αὐτῆς) SyH

+ stop A 147 SyH [> V]

+: period HP Tr

:+ colon Sw Ra

+ stichus BSA SyH Sw Ra

### Song of Songs 8:7

ὕδωρ

πολὺ

+ comma 147

+ stop A

οὐ

δυνήσεται

σβέσαι BSAV 147 PhiloC (145B) CatP (PG 87.1744A)] > 106(~)

τὴν

ἀγάπην

+ σβέσαι 106(~)

+ stop AV 147 SyH

+ comma HP Sw Ra Tr

+ stichus BSAV SyH Sw Ra

καὶ

ποταμοὶ

οὐ BSAV 106 155 161 296 PhiloC (145B) CatP (PG 87.1744A)] > 147 159

συγκλύσουσιν B<sup>c</sup>.3 147 159 PhiloC (145B) CatP (PG 87.1744A)]

: συνκλύσουσιν (νκ<sup>ν</sup>γκ: συγκλύσουσιν) B\*SV

: συγκλείσουσιν (ει<sup>ν</sup>υ: συγκλύσουσιν) 106

: συνκλίσουσιν (νκ<sup>ν</sup>γκ,ι<sup>ν</sup>υ: συγκλύσουσιν) A

: συνκλήσουσιν (νκ<sup>ν</sup>γκ,η<sup>ν</sup>υ: συγκλύσουσιν) 155

: συγκυκλώσουσιν 161

: συγκλύωσιν 296

αὐτήν

+ stop V 147 SyH

+ symbol for note 147

+: period Tr

:+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

ἐὰν

δῶ BSAV 147 CatP (PG 87.1744D)]

: δώη (sic) 300

: δώσει PhiloC (145C)

ἀνὴρ

τὸν BA 106 155 252 300 Gra Sw Ra] > (~)SV 147 [68 157 159 161 248 253 254 296

487] PhiloC (145C) CatP (PG 87.1744D) HP(~)



πάντα

+ τὸν (~)SV 147 [68 157 159 161 248 253 254 296 487] PhiloC (145C) CatP (PG 87.1744D) HP(~)

βίον

αὐτοῦ

έν

τῇ BSAV 147 PhiloC (145C) CatP (PG 87.1744D)] > 296

ἀγάπη

+ comma 147

+ stop AV

+ comma HP Sw Ra Tr

+ stichus BSA Sw Ra

ἐξουδενώσει BSAV 147 PhiloC (145C) CatP (PG 87.1744D)]

: contemptu LaB Ambr (Sab EP)

ἐξουδενώσουσιν BV 147 PhiloC (145C) CatP (PG 87.1744D) HP Sw Ra]

: ἐξουδενήσουσιν A Gra

: ἐξουθενήσουσιν S

: contemptus Ambr (Sab EP)

: contempnent LaB

: contemnent LaH

αὐτόν BSAV 147 155<sup>c</sup>\* PhiloC (145C)]

: αὐτήν 155\* CatP (PG 87.1744D)

: eum LaB LaH

: erit (contemptu contemptus erit) Ambr (Sab EP)

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus BSA 147 SyH Sw Ra

+ paragraphus B

+ paragraph Sw Ra

+ commentary 147

### **Song of Songs 8:8**

+ minor division  $\overline{\xi\delta}$  147<sup>mg</sup>

+ rubric LaW-LaF V 161

+ stichus V

+ paragraphus V

+< ἦ 300

ἀδελφῇ

ἡμῖν B\*B<sup>c</sup>><sup>2</sup>S\* 252 253 Sw Ra = MT]

: ἡμῶν B<sup>c</sup>.<sup>2</sup>B<sup>c</sup>><sup>2</sup>S<sup>c</sup>.aAV 147 [68 106 155 157 159 161 248 254 296 300 487] PhiloC

(148A) CatP (PG 87.1745A) HP

μικρὰ

+ stop A

+ comma Tr

καὶ

μαστοῦς BSAV 147 PhiloC (148A)]

: μασθοῦς 253 CatP (PG 87.1745A)

οὐκ

ἔχει

+ stop V 147 SyH

+ symbol for note 147<sup>mg</sup>

+: period Tr

:+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

τί

ποιήσωμεν BSA 147 PhiloC (148C) CatP (PG 87.1745C)]

: ποιήσομεν V 106 159 Compl Ald

τῇ

ἀδελφῇ

ἡμῶν

+ comma HP

+ stichus BSA Sw Ra

ἐν

ἡμέρα

+ comma Ra

ῇ

ἐὰν BV PhiloC (148C)] > 106; (in die qua loquatur in ea?) Ambr (Sab EP)

: ἄν SA 147 155 157 159 161 248 CatP (PG 87.1745C) Compl Gra

λαληθῇ BSAV 147 PhiloC (148C) CatP (PG 87.1745C)]

: ἐλάληθη 106

ἐν BSAV 147 PhiloC (148C) CatP (PG 87.1745C)] > 300

: περὶ 254

αὐτῇ BSAV 147 CatP (PG 87.1745C)]

: αὐτῆς 254

: αὐτῷ PhiloC (148 n. 39)

+ stop AV 147 SyH

+ question mark HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

### **Song of Songs 8:9**

εἰ

τείχος B<sup>c.2</sup>B<sup>c.3</sup> 147 PhiloC (148C) CatP (PG 87.1745C)]

: τῖχος (ι√ει: τείχος) B\*SAV

ἐστιν Sw Ra]

: ἐστι HP

+ comma 147 HP Sw Ra Tr

οἰκοδομήσωμεν BSAV 147 PhiloC (148C) CatP (PG 87.1745C)]

: οἰκοδομήσομεν 300 Compl

ἐπ' BSAV 147 PhiloC (148C) CatP (PG 87.1745C)]

: ἐπάνω 252<sup>mg</sup>

: ἐν 300

αὐτήν BSAV 147 PhiloC (148C) CatP (PG 87.1745C)]

: αὐτῆς 252<sup>mg</sup>

: αὐτῇ 300

ἐπάλξεις BSA 147 PhiloC (148C) CatP (PG 87.1745C)]

: ἐπάλξει (sic) 106

: ἐπάλξις (ι√ει: ἐπάλξεις) V

: ἐπαύλεις Gra

: turres LaB

: laminas LaH

: receptacula Ambr (Sab EP)

ἀργυρᾶς BSAV 147 PhiloC (148C) CatP (PG 87.1745C) Gra] > SyH<sup>txt</sup> Ambr (Sab EP)

: ἀργυρὰς (sic) 106

: 𐤀𐤁𐤁𐤁, (= ἀργυρᾶς) ※SyH<sup>mg</sup> [cp. 𐤀𐤁𐤁𐤁, in 8:11]

: argenteas LaB LaH

+ stop V 147 SyH

+: period Tr

:+ colon HP Sw Ra

+ stichus BSA SyH Sw Ra

καὶ BSAV 147 CatP (PG 87.1745C) (SyH)] > PhiloC (149A)

ἐὶ BSc<sup>a</sup>AV 147 PhiloC (149A) CatP (PG 87.1745C) (SyH)]

: ἡ S\*

θύρα

ἐστὶν BSAV Sw Ra]

: ἐστὶ 147 PhiloC (149A) CatP (PG 87.1745C) HP

+ comma HP Sw Ra Tr

διαγράφωμεν BSA 147 PhiloC (149A) CatP (PG 87.1745C)]

: διαγράφωμεν V300

ἐπ’

αὐτήν

σανίδα BSAV 147 PhiloC (149A) CatP (PG 87.1745C)]

: tabulam LaB LaH

: tabulas Ambr (Sab EP)

κεδρίνην BSAV 147 PhiloC (149A) CatP (PG 87.1745C)]

: cedrinam LaB LaH

: cedrinas Ambr (Sab EP)

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus BSAV 147 SyH Sw Ra

+ paragraphus BS

+ paragraph Sw

+ commentary 147

### **Song of Songs 8:10**

+ minor division  $\overline{\lambda\zeta}$  starts B<sup>mg</sup>

+ minor division  $\overline{\xi\epsilon}$  147<sup>mg</sup>

+ rubric S-LaW-LaF V 161

+ stichus V

+ paragraphus V

ἐγὼ

τεῖχος BSA 147 PhiloC (149B) CatP (PG 87.1748A)]

: τῖχος (ι√ει: τεῖχος) V

+ comma HP Sw Ra Tr

καὶ

+< οἱ S 147 157 159 PhiloC (149B) Ald

μαστοί BSAV 147 PhiloC (149B)]

: μασθοί 253 CatP (PG 87.1748A)

μου

ὥς SAV 147 159 PhiloC (149B) CatP (PG 87.1748A) HP Ra] > B Sw

πύργοι BSAV PhiloC (149B) CatP (PG 87.1748A)]

: πύργος 147 159 (SyH)

+ stop AV 147 SyH

+ symbol for note 147

+: period Tr

:+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

ἐγὼ

ἡμην BSA 147 PhiloC (149C) CatP (PG 87.1748A)]

: ἡμῖν (ινη: ἡμην) V

ἐν

ὀφθαλμοῖς

αὐτοῦ SAV 106 147 155 157 159 161 248 252 253 254 300 PhiloC (149C) CatP (Mai

424.16) Compl Ald Gra Ra = MT]

: αὐτῶν B [68 296 487] CatP (PG 87.1748A) HP Sw

: eius (= αὐτοῦ) LaB LaH

: νεϵ- (= αὐτοῦ) Fa SaM SaT SaS

: ⲁⲩⲓ (= αὐτοῦ) SyH

ὥς BSV PhiloC (149C) CatP (PG 87.1748A) Gramin] > A 147 155 157 159 252 Ald

εὐρίσκουσα

εἰρήνην BAV 147<sup>vid</sup> PhiloC (149C) CatP (PG 87.1748A) (SyH)]

: χάριν S

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

+ paragraph Ra

+ commentary 147

### Song of Songs 8:11

+ major division  $\overline{E}$  starts B<sup>mg</sup>

+ minor division  $\overline{\xi\zeta}$  147<sup>mg</sup>

ἀμπελών

ἐγενήθη BSV 147 PhiloC (149C) CatP (PG 87.1748B)]

: ἐγενήθη A

τῷ

Σαλωμών BA HP Sw]

: Σαλωμων Ra

: Σολομών S

: Σαλομών V 147 161 PhiloC (149C) CatP (PG 87.1748B)

: σολομων SaM SaT SaS

+ comma 147

έν

Βεελαμών AV CatP (PG 87.1748B)]

: Βεελλαμών S PhiloC (149C)

: Βεεθλαμών B 68 Sw

: Βαλαμων 106

: Βαβεελαμών 147

: Βεβαελαμων 157

: Βεβαελμων 159

: Βεελανων 254

: Βελαμόν (Arm<sup>1</sup>)

: Βεελμαυών (Arm<sup>14</sup>, Veneta)

: Βεελαμων Ra

: βα(ε)λαμων SaM

: βαελαμων SaT

: βεελαμων SaS

: βαλαμων Fa



: **ححصص** SyH

: ἔχοντι πλήθη 252<sup>mg</sup> = Aquila

: ea quæ habet populos Vg

+ stop AV 147 SyH

+: period Tr

:+ colon HP Sw Ra

+ stichus BSAV SyH Sw Ra

ἔδωκεν BSV Sw Ra]

: ἔδωκε PhiloC (149C) CatP (PG 87.1748C) HP

: ἔδωκα 147 296

τὸν

ἀμπελῶνα

αὐτοῦ

τοῖς

τηροῦσιν

+ stop AV 147 SyH

+: colon HP Tr

:+ comma Sw Ra

+ stichus BSA SyH Sw Ra

ἀνὴρ BSV 147 PhiloC (152A) CatP (PG 87.1748C) (SyH) Gra<sup>min</sup>] > A(>7)

οἷσει BS 147 PhiloC (152A) CatP (PG 87.1748C) (SyH) Gra<sup>min</sup>] > A(>7)

: οἷσι (ι√ει: οἷσει) V

ἐν BSV 106 147 161 248 252 296 PhiloC (152A) CatP (PG 87.1748C) (SyH) Gra<sup>min</sup>] >

A(>7)

καρπῶ BSV 147 PhiloC (152A) CatP (PG 87.1748C) (SyH) Gra<sup>min</sup>] > A(>7)

: καιρῶ 106 161 248 252 296

αὐτοῦ BSV 106 147 161 248 252 296 PhiloC (152A) CatP (PG 87.1748C) (SyH)

Gramin] > A(>7)

+ comma 147

χιλίου S 147 PhiloC (152A) CatP (PG 87.1748C) Gramin] > A(>7)

: χιλίου (ειλί: χιλίου) BV

ἀργυρίου BSc.aV 147 Gramin] > A(>7)

: ἀργυρίου S\* 300 PhiloC (152A) CatP (PG 87.1748C) Compl

: ~~ἀργυρίου~~, (= ἀργυρίου) SyH

+ αὐτοῦ S\* [> Sc.a]

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus BS 147 SyH Sw Ra [> A]

+ paragraphus B

+ commentary 147

### Song of Songs 8:12

+ minor division  $\overline{\lambda\eta\theta}$  (i.e.  $\overline{\lambda\eta}$  and  $\overline{\lambda\theta}$  combined) starts B<sup>mg</sup>

+ minor division  $\overline{\xi\zeta}$  147<sup>mg</sup>

+< ὁ CatP (PG 87.1749A)

ἀμπελών

μου

ἐμὸς

ἐνώπιόν

μου

+ stop V 147 SyH

+ period Tr

:+ colon Sw Ra

:+ comma HP

+ stichus BSA SyH Sw Ra

οἱ

χίλιοι AV 147 157 253 PhiloC (152A) CatP (PG 87.1749A)]

: χεῖλιοι (ειν/ι: χίλιοι) BS

+ σοί V 157 253 (※SyH) Ra = MT [> BA PhiloC (152A) CatP (PG 87.1749A) LaB Fa

SaM SaT HP Sw] [SyH attributes this reading to Aquila and Symmachus]

:+ τῷ S 147 159 161 254 Ald Gra<sup>min</sup>

:+ τοῦ anonymous (CatP PG 87.1749B)

:+ tui ※LaH Vg

+ comma Ra

Σαλωμών BA Sw]

: Σαλομών V 147 157 161 253 PhiloC (152A) CatP (PG 87.1749A)

: Σολομών S

: Σαλωμών HP

: Σαλωμων Ra

: ~~σαλωμων~~ Fa SaM SaT SaS

+ stop SyH

+ comma HP Sw Ra Tr

+ stichus A SyH

καὶ

οἱ

διακόσιοι BSc<sup>a</sup>AV 147 PhiloC (152A) Nilus (CatP PG 87.1752B) CatP (PG 87.1749A)

(SyH)]

: δισχίλιοι S\*

+ stop V

+ stichus B Sw Ra [> SA]

τοῖς BSAV 147 PhiloC (152A) Nilus (CatP PG 87.1752B) CatP (PG 87.1749A)] > 254

τηροῦσι BA 147 PhiloC (152A) Nilus (CatP PG 87.1752B) CatP (PG 87.1749A)]

: τηροῦσιν SV

: servantes LaB

: his qui servant LaH

: servantibus Ambr (Sab EP)

τὸν

καρπὸν BSAV 147 PhiloC (152A) CatP (PG 87.1749A)]

: fructus LaB

: fructum LaH Ambr (Sab EP)

αὐτοῦ BSAV 147 PhiloC (152A) CatP (PG 87.1749A) (SyH)] > (servantibus fructum)

Ambr (Sab EP)

: eius (servantes fructus eius) LaB, (his qui servant fructum eius) LaH

+ stop V 147 SyH

+ symbol for note 147<sup>red</sup>

+ period HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

+ paragraphus BS

+ paragraph Sw Ra

**Song of Songs 8:13**

+ minor division  $\bar{\mu}$  starts B<sup>mg</sup>

+ rubric S-LaW-LaF

ὁ BSAV 147 PhiloC (152C) CatP (PG 87.1752B)]

: οἱ 254

καθήμενος BSAV 147 PhiloC (152C) CatP (PG 87.1752B)]

: καθήμενοι 254

ἐν

κήποις

+ stop V SyH

+ comma HP Sw Ra Tr

+ stichus BSV SyH Sw Ra [> A]

+< καὶ 254

ἐταῖροι BA 147 PhiloC (152C) CatP (PG 87.1752B) = MT]

: ἕτεροι (ἐναι: ἐταῖροι) SV 155 254

: ~~μω~~ (= ἕτεροι) SyH

προσέχοντες

+ eum LaH

+ colon Tr

+ stichus SA

+ sense break PhiloC (152C) Nilus (CatP PG 87.1752C)

τῇ BAV]

: τὴν S 161<sup>mg</sup> 254 296 PhiloC (152C) Nilus (CatP PG 87.1752C)

: τῇς 147 157 159 300 CatP (PG 87.1752B) Ald

φωνῇ BAV]

: φωνῆν S 161<sup>mg</sup> 254 296 PhiloC (152C) Nilus (CatP PG 87.1752C)

: φωνῆς 147 157 159 300 CatP (PG 87.1752B) Ald

: voci LaB Ambr (Sab EP)

: vocem LaH

σου BSAV 147 PhiloC (152C) Nilus (CatP PG 87.1752C) CatP (PG 87.1752B)]

: tuæ LaB Ambr (Sab EP)

: tuam LaH

+: colon Sw Ra

:+ comma 147 HP

ἀκούτισόν BSAV 147 PhiloC (152C) Nilus (CatP PG 87.1752C) CatP (PG 87.1752B)]

: auditum LaB

: auditam (vocem tuam auditam fac = φωνῆ σου ἀκούτισόν με) LaH

: vocem tuam insinua Ambr (Sab EP)

με BSAV 147 Nilus (CatP PG 87.1752C) CatP (PG 87.1752B)]

: μου PhiloC (152C)

+ præsta (interdentes voci tuæ, auditum mihi præsta) LaB

+ fac (vocem tuam auditam fac = φωνῆ σου ἀκούτισόν με) LaH

: mihi LaB, (amici intendentes sunt voci tuæ: vocem tuam insinua mihi) Ambr (Sab EP)

+ stop V 147 SyH

+ period HP Sw Ra Tr

+ stichus BSA SyH Sw Ra

+ paragraph Sw Ra

### **Song of Songs 8:14**

+ rubric LaF

φύγε BSV 147 PhiloC (152D) Cyril (CatP PG 87.1753B) Nilus (CatP PG 87.1752C)

CatP (PG 87.1752B) HP Sw Ra]

: φεύγε A 106 Gra

+ comma Sw Ra Tr

ἀδελφιδέ BSA 147 PhiloC (152D) CatP (PG 87.1752B)]

: ἀδελφιδούς V

μου BS<sup>c.a</sup>AV 147 PhiloC (152D) CatP (PG 87.1752B)] > S\*

+ comma HP Sw Ra Tr

καὶ

ὁμοιώθητι

τῇ

δορκάδι

+ stop AV 147 SyH

+ comma HP

+ stichus BSA SyH Sw Ra

ἡ

τῷ BS PhiloC (152D) CatP (PG 87.1752B) Gra<sup>min</sup>] > A 147 155 157 159 300

: τῇ V

νεβρω̃

τῶν BS<sup>c.a</sup>V 147 PhiloC (152D) CatP (PG 87.1752B) Gra<sup>min</sup>] > S\*A 155 300

ἐλάφων

ἐπὶ

+< τὰ SAV 147 155 157 159 254 296 PhiloC (153A) (SyH) Ald Gra [> B PhiloC

(152D) CatP (PG 87.1752B) HP Sw Ra]

ὄρη

..

**+< των [68 254 487] PhiloC (153A) (SyH) HP [> BSAV 106 147 155 157 159 161 248**

252 253 296 300 PhiloC (152D) CatP (PG 87.1752B) Compl Ald Gra Sw Ra]

ἀρωμάτων BSc.<sup>a</sup>V 147 PhiloC (153A) CatP (PG 87.1752B) (LaB LaH SyH)]

: κοιλωμάτων S\*A 254 PhiloC (152D): cf. SS 2:17

+ stop V SyH

+ :— 147

+ period HP Sw Ra Tr

+ stichus BSAV SyH Sw Ra

+ paragraphus BS

+ commentary SyH

## Subscription

+ coronis BSAV SyH

+ τέλ(ος) 147<sup>red</sup>

+ expliciunt LaB

 $+ \mu_{\text{e}} \text{ SyH}$ 

+ τοû 147<sup>red</sup>

+ 1.5 SyH

+ comma 147<sup>red</sup>

+: ἄσμα BSAV 147

$$:\vdash \Delta_{CM}[\Delta] \text{ Fa}$$

**:+ cantica LaB**

١٠٠٠ SyH

+: ἁσμάτων SAV 147

$$\vdash [\Delta_{CM}] \Delta_T[\omega] N \text{ Fa}$$

**:+ canticorum LaB**



:+ **ⲛⲧⲉ**, SyH

+ dicolon 147

+ **ⲛⲁⲱ** (= ἄσμα) Fa SaS

+: **[ⲛⲧⲉ]** Fa

:+ **ⲛⲧⲉ** SaS

+: **[ⲛⲉⲓⲁⲱ]** (= ἄσμάτων) Fa

:+ **ⲛⲓⲁⲱ** (= ἄσμάτων) SaS

+ **ⲛⲥⲟⲗⲟⲙⲱⲛ** SaS

+ commentary 147 SyH

+ :— 147

+ coronis SyH

## **F. Notes on the Text**

### **Note Regarding 1:4**

The form ταμέιον is a late, contracted form of ταμείον. According to Bauer-Arndt-Gingrich,<sup>91</sup> the later form began to appear in the first century B.C.E., but did not become common until the first century C.E. They also point out that Rahlfs used the uncontracted form every time the word appears in his Septuagint text. A search of the *Duke Data Base*<sup>92</sup> confirms Thackeray's<sup>93</sup> impressions that ταμείον tends to be replaced by ταμέιον about the first century B.C.E..<sup>94</sup> The uncontracted form ταμείον in Song of Songs 1:4; 3:4; 8:2 would suggest an earlier period, unless it is a later literary correction, which was common enough.

Either ταμέιον or ταμείον could be the original text. The manuscripts are fairly evenly divided, but tend to favor ταμέιον. I have hesitantly preferred ταμέιον because of its support in early manuscripts and because it is consistent with my tentative dating of OG Song of Songs. Whichever reading was original, both quickly came to be common. V uses both forms. See 3:4; 8:2.

Rahlfs's accentuation ταμίειον appears to be erroneous, or out of style.<sup>95</sup>

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<sup>91</sup> William F. Arndt and F. Wilbur Gingrich, *A Greek-English Lexicon of the New Testament and Other Early Christian Literature*, Second edition revised and augmented by F. Wilbur Gingrich and Frederick W. Danker from Walter Bauer's fifth edition, 1958 (Chicago and London: The University of Chicago Press, 1979), 803.

<sup>92</sup> *Duke Data Base*, in *PHI Demonstration CD-ROM #6: Papyri* (Los Altos: Packard Humanities Institute, 1991).

<sup>93</sup> See Henry St. John Thackeray, *A Grammar of the Old Testament in Greek According to the Septuagint* (Cambridge: University Press, 1909), 63-65.

<sup>94</sup> A search through the *Thesaurus Linguae Graecae*, CD-ROM D (Los Altos: Packard Humanities Institute, 1992) shows that ταμέιον appears in some early sources (such as Aesop's Fables), but these appearances may easily be literary corrections in later manuscripts.

<sup>95</sup> Compare Henry George Liddell and Robert Scott, ed., *A Greek-English Lexicon*, revised by Henry Stuart Jones with the assistance of Roderick McKenzie, with a Supplement (Oxford: Clarendon Press, 1968); and Arndt and Gingrich, *Greek-English Lexicon*.



frater meus (“my brother”) and consobrinus meus (“my cousin”), in Ambrose (occasionally, as in Song of Songs 2:3, Ambrose uses fraternus meus, “my nephew”)

ܘܢ (“my uncle, my father’s brother”), in the Peshitta (= Aquila, πατράδελφός μου)

dilectus meus (“my beloved”), in the Vulgate (= Symmachus, ὁ ἀγαπητός μου)

Apparently, much of this variety can be explained by observing that the Hebrew term אָבִיב can be used either as a term of endearment (like “sweetheart,” “true love,” “dear”) or to denote a family relationship (“father’s brother” as in 1Sam. 10:14). Koehler-Baumgartner’s lexicon suggests that the connection is that the son of a father’s brother was a customary husband. Jastrow cites *Sifra Qedosh* 10.11 and *Babylonian Talmud Yebamoth* 54b as places where Rabbinic literature uses Hebrew אָבִיב in the sense, “father’s brother.” אָבִיב is related to Aramaic ܐܒܝܒ, “beloved, father’s brother” and to Syriac ܐܒܝܒ, “father’s brother.”<sup>97</sup>

It appears from the Hexaplaric manuscripts that Origen used ἀδελφιδούς rather than ἀδελφιδός. ἀδελφιδούς (a contraction of ἀδελφιδέος) means “nephew,” usually “brother’s son” but also “sister’s son.”<sup>98</sup> The Origenic scholion in CatP (PG 17.260B) assumes that “brother’s son” is the meaning of ἀδελφιδούς. The comment says, υἱὸν κέκληκεν ἀδελφοῦ καὶ νυμφίου, “she is calling her groom her brother’s son.”

The corresponding sentence in Rufinus’s translation is, *Fraternus appellatur fratris filius*, “A brother’s son is called a nephew.”<sup>99</sup> In Jerome’s translation of Origen’s

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<sup>97</sup>Ludwig Koehler and Walter Baumgartner, ed., *Lexicon in Veteris Testamenti Libros* (Leiden: E. J. Brill, 1958), 204; Marcus Jastrow, ed., *A Dictionary of the Targumim, the Talmud Babli and Yerushalmi, and the Midrashic Literature*, 2 vols (New York: Choneb, 1926; reprinted, New York: The Judaica Press, 1985), 283.

<sup>98</sup>Liddell and Scott, *Greek-English Lexicon*.

<sup>99</sup>Baehrens, *Origenes Werke*, 168.19.

*Homilies*, *fratrueis* is presented as meaning *sororis eius filius*, “her sister’s son.”<sup>100</sup>

*Fratrueis* is a formal equivalent of ἀδελφιδός: as ἀδελφιδός is a diminutive of ἀδελφός, so *fratrueis* is a diminutive of *frater*. *Consobrinus* means “cousin,” and strictly, “cousin on the mother’s side.” (The cousin on the father’s side is *patrueis*.) Like ἀδελφιδούς, these Latin translations (and the LaB *frater*) emphasize the family-relation meaning of תִּיִן, even if they disagree on the exact relation.

It is even less clear what ἀδελφιδός means. This word is used nowhere else in the OG scriptures. LS gives the meaning “beloved,” but the only reference is to Song of Songs. It could be an equivalent of ἀδελφιδούς, “nephew.” Since it is a diminutive of ἀδελφός, it could mean “little brother.” Or it could simply be a term of endearment that lost its meaning by the second century and became confused with ἀδελφιδούς.

The same Origenic scholion in CatP notes that Aquila has πατράδελφός μου, “my father’s brother” (a term used in OG at Judg. 10:1; 2Sam. 23:9, 24; 1Chron. 27:32). This report of Aquila’s reading is confirmed by a marginal notation in the Syro-Hexaplar that attributes אֲבִי, “my father’s brother” to Aquila. Symmachus has ὁ ἀγαπητός μου, “my beloved,” and Quinta has ὁ ἐταῖρός μου, “my companion.”<sup>101</sup> The Vulgate’s *dilectus meus* corresponds to Symmachus and to the contextual sense of the Hebrew.

### Note Regarding 1:13

The variant μαθητῶν in V is conceivably allegorical.

### Note Regarding 1:16

Scribes experienced the reading πρὸς κλινή (nominative after πρὸς) as difficult. A number of Greek manuscripts lack πρὸς, probably due to the difficulty. There is little

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<sup>100</sup>Baehrens, *Origenes Werke*, 45.13.

<sup>101</sup>Field, *Origenis Hexaplorum*, 413.

reason to believe that the original OG lacked *πρός* and that the later manuscript tradition added it.

The words *καὶ γὰρ ὡραῖος πρὸς κλινὴ ἡμῶν εὐσκιος* represent the Hebrew text: *וְהָיָה נָעִים אֵף עַרְשֵׁנוּ רַעֲנָנָה*. There are three reasonable ways to interpret the Greek, and it appears that all three ways have been used.

1. Make *κλινή* dative, as Swete has. Then *πρός* probably represents Hebrew *לָא*, rather than *אֵף*. In this case, the man (and not the bed) is shady. This interpretation is supported by the comment Procopius attributes to Origen (Baehrens 175.27): “*Σύσκιον δέ φησι τὸν νυμφίον διὰ τὴν πυκνότητα τῶν ἐν τῷ λόγῳ καὶ τῇ σοφίᾳ θεωρημάτων*” (“She says the groom is ‘shady’ because of the density of his contemplations in word and in wisdom”). Jerome’s translation of Origen’s *Homily* also preserves the idea that the *fratruelis* is shady: “*Ipse et speciosus est et umbrosus*” (“He himself is both fair and shade-giving”).<sup>102</sup>

2. Assume the word was *προσκλινή*. Then *אֵף* is not represented in the Greek. This seems to fit with Rufinus’s interpretation of Origen: the bed (and not the man) is shady. In his second quotation of the verse, Jerome’s translation of Origen’s *Homilies* actually translates with *acclinatio*, which could be seen as a formal equivalent of *προσκλινή*.

3. Assume *πρός* is adverbial, “besides,” as in good classical usage.<sup>103</sup> There are two alternative ways to handle this. The first is the approach of Nilus of Ancyra: *καὶ γὰρ*

<sup>102</sup>Origen *Homilies on Song of Songs*, §2.4. Baehrens, *Origenes Werke*, Vol. 8, 49.13; Lawson, *Origen*, 175.

<sup>103</sup>Robert Funk observes, “... Aquila-like SSol 1:16 has adverbial *πρός* ‘moreover’ = *אֵף*; Aqu. Dt 33:3 the same. Aqu. Eccl 1:17, 7:23 (22) *πρός* = *אֵף*. These late translators take to classical modes of speech where these are close to the Hebr. (Katz, ZAW 69 [1957] 83 f.)” F. Blass and A. DeBrunner, *A Greek Grammar of the New Testament and Other Early Christian Literature*, translated and revised by Robert W. Funk (Chicago: University of Chicago Press, 1961), §203.

Adverbial *πρός* is not necessarily an anachronism. It may appear in P. Oxy. 1.68 (a business document of 131 C.E.): *ταλάντων ἕξ καὶ πρὸς*, “six talents and more.” James Hope Moulton and

ώραῖος πρὸς. κλίνη ἡμῶν σύσκιος (“Yes, and comely as well. Our bed is shady”).<sup>104</sup>

The second approach looks to the MT and punctuates as follows: καὶ γε ώραῖος. πρὸς κλίνη ἡμῶν σύσκιος (“Yes, and comely. Besides, our bed is shady”). The Rahlfs text takes this second approach. In either Nilus’s or Rahlfs’s approach, καὶ γε represents the first הָאֵל of the MT, and πρὸς represents the second הָאֵל. Rufinus’s extra “ecce” may be the result of understanding πρὸς adverbially. The principal uncial codices (except C) are consistent with an adverbial understanding of πρὸς. Their stichi and stops are as follows:

- B     ΙΔΟΥ ΕΙ ΚΑΛΟΣ ΑΔΕΛΦΙΔΟΣ ΜΟΥ  
          ΚΑΙΓΕ ΩΡΑΙΟΣ ΠΡΟΣΚΛΕΙΝΗ ΗΜΩΝ ΣΥΣΚΙΟΣ
- S     ΙΔΟΥ ΕΙ ΚΑΛΟΣ Ο ΑΔΕΛΦΙΔΟΣ ΜΟΥ ΚΑΙΓΕ ΩΡΑΙΟΣ  
          ΠΡΟΣΚΛΕΙΝΗ ΗΜΩΝ ΣΥΣΚΙΟΣ
- A     ΙΔΟΥ ΕΙ ΚΑΛΟΣ Ο ΑΔΕΛΦΙΔΟΣ ΜΟΥ ΚΑΙΓΕ ΩΡΑΙΟΣ·  
          ΠΡΟΣΚΛΙΝΗ ΗΜΩΝ ΣΥΣΚΙΟΣ
- C     ΙΔΟΥ ΕΙ ΚΑΛΟΣ ΑΔΕΛΦΙΔΟΣ ΜΟΥ ΚΑΙΓΕ ΩΡΑΙΟΣ  
          ΚΛΙΝΗ ΗΜΩΝ ΣΥΣΚΙΟΣ
- V     ΕΙΔΟΥ ΚΑΛΛΟΣ Ο ΑΔΕΛΦΙΔΟΥΣ ΜΟΥ·  
          ΚΑΙΓΕ ΣΥ ΩΡΑΙΟΣ ΠΡΟΣΚΛΙΝΗΜΩΝ (sic) ΣΥΣΚΙΟΣ·

It is probable that πρὸς in Song of Songs 7:14 is also to be understood adverbially, since it corresponds to MT וְכֵן and is translated by “et” and “ac” in Latin. There are only two uses of הָאֵל and two uses of וְכֵן in the Masoretic Text of Song of Songs, and there are only two uses of καὶ γε (also spelled καίγε<sup>105</sup>) in the Greek text. The uses of these three words overlap as follows:

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George Milligan, *The Vocabulary of the Greek New Testament: Illustrated from the Papyri and Other Non-Literary Sources* (Grand Rapids, Michigan: Wm. B. Eerdmans Publishing Company, 1930), 545.

<sup>104</sup>Nilus specifically glosses πρὸς as adverbial. He says, “λεγοῦσα, καὶ γε ώραῖος πρὸς, ἀντὶ τοῦ περισσῶς (οὕτω γάρ τισιν ἔδοξε διαιρεῖν), καὶ μετὰ τοῦτο· κλίνη ἡμῶν σύσκιος” (“saying, ‘and beautiful as well,’ in the sense of ‘abundantly.’ For it seems appropriate to some to divide it thus. And after this, ‘Our bed is shady’ ”). Guérard, *Nil d’Ancyre*, 224; CatP (PG 87.1576A); and CatP (Mai 282).

<sup>105</sup>Modern orthography varies between the forms καὶ γε and καίγε. The forms are equivalent. The uncial manuscripts themselves do not normally have word breaks. Liddell and Scott, *Greek-*

Song of Songs 1:16	אך	καί γε
Song of Songs 1:16	אך	πρός
Song of Songs 7:14	גם	πρός
Song of Songs 8:1	גם	καί γε

These circumstances suggest that the translator of OG Song of Songs used καί γε and adverbial πρὸς as alternate, synonymous translations of two Hebrew words he saw as synonymous: אך and גם.<sup>106</sup>

An uncial Greek text without accents, iota subscript or adscript, punctuation, and spaces between words (καίγεωραιοστροκλινημωνσύσκιος) cannot distinguish these three readings, except by where it begins a new stich. Ancient readers would have read (and apparently did read) the same text in three different ways. With some hesitation, I have followed the interpretation of Nilus, Rahlfs, and Funk and put “καί γε ὥραϊος. πρὸς κλίνη ἡμῶν σύσκιος,” in the text because it seems to represent our present Hebrew text segment for segment after the manner of our translator, and because adverbial πρὸς seems to be used later in the book. As we have seen, many ancient scribes and interpreters read this passage in another way.

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*English Lexicon*, 340, 858, prefers the two-word form, probably because other words can occur between καί and γε. Swete and Rahlfs use the same orthography, and I have followed them. Dominique Barthélemy, *Les Devanciers d'Aquila: Première publication intégrale du texte des fragments du dodécaprophète*, Supplements to *Vetus Testamentum*, Volume 10 (Leiden: E. J. Brill, 1963) prefers the one-word form καίγε, because it is the stereotypical translation of the single Hebrew element גם that is characteristic in the group of translations Barthélemy called the “καίγε group.” See Section “C. Relation to Barthélemy’s Καίγε Group,” in Chapter 2, below.

<sup>106</sup>Besides the two uses of πρὸς mentioned, there are only two uses of πρὸς in Song of Songs. They occur in 4:6.2 and 4:6.3, a pair of lines that Origen did not find in his OG text. In both cases in 4:6, πρὸς translates אך and is clearly a preposition.

In 6:9, the Hebrew conjunction /ו is represented by καί γε in BS 147 [68 106 155 157 159 161 248 296 487] but simply by καί in 952 AV 252 253 254 300 PhiloC (LaB LaH). Dominique Barthélemy, who wants to see an inclusive particle like גם or אך (i.e., inclusive particles according to rabbinic exegesis) behind every καίγε in Song of Songs, argues that the *Vorlage* of the OG probably had גם here. I doubt his suggestion because this Hebrew clause needs the conjunction /ו. (Would גם/ו perhaps work?) Barthélemy, *Devanciers d'Aquila*, 33–34.



### Note Regarding 1:17

One of the S correctors added οἰκων in the margin. According to Tischendorf, scribe A made this change in the text made by scribe C.<sup>107</sup> Milne and Skeat are surely right in asserting that the original scribe of this section was scribe A<sup>108</sup> and that the corrector at this point is scribe D, the most careful of the Sinaiticus scribes.<sup>109</sup> This means that scribe D has gone over the work of scribe A in Song of Songs.

### Note Regarding 2:5

Only ἀμόραις “sweet cakes” corresponds to MT רִשְׁשִׁינ “raisin cakes.” This word may have produced an early variant, ἀμύροις (“waterless,” or “without perfume”), a difficult reading from which μύροις “ointments” developed. Origen’s *Commentary* bears witness to the second stage of this putative process: “τινὰ δὲ τῶν ἀντιγράφων ἔχει· ‘στηρίσατέ με ἐν ἀμύροις’” (CatP BAEHRENS 192.28-29), but he prefers the reading μύροις. The first stage must remain a conjecture, but one strengthened by the observation that in 1Chron. 16:3 the Greek word ἀμορίτην (a diminutive form of ἀμόρα) renders רִשְׁשִׁינ. Of the five uses of רִשְׁשִׁינ in Tanach (2Sam. 6:19; Isa. 16:7; Hosea 3:1; Song 2:5; 1Chron. 16:3), only 1Chron. 16:3 has a word that remotely resembles μύροις.

### Note Regarding 2:7-8

HP says Origen connects ἕως οὗ θελήσῃ φωνὴ ἀδελφιδοῦ μου. This is possible (but not necessary) in the *Homilies*. In the *Commentary*, Origen puts a break before φωνὴ ἀδελφιδοῦ μου. In CatP (BAEHRENS 199.27), Origen’s *Commentary* reads, τοῦτό τινες τοῖς προλαβοῦσιν ἀπέδωκαν, τὸ δὲ ἐβραϊκὸν ἐξ ἰδίας τάττει περικοπῆς.

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<sup>107</sup>Tischendorf, *Bibliorum Codex Sinaiticus*, Vol. I, p. xxv. Tischendorf identified the first hand of Song of Songs as Scribe C.

<sup>108</sup>Milne and Skeat have demonstrated that there was no scribe C, and that Scribe A was the first hand in the section containing Song of Songs. For their argument, see *Scribes and Correctors*, 18–55. For their conclusions, see Milne and Skeat, *Scribes and Correctors*, 29, 33.

<sup>109</sup>Milne and Skeat, *Scribes and Correctors*, figure 13, opposite page 42.

“Some have referred this [φωνή ἀδελφίδου μου] to what precedes, but the Hebrew treats it as a pericope by itself.” This is an interesting indication that Origen has some access to sense-divisions in Hebrew.

### Note Regarding 2:9

OG has ἐπὶ τὰ ὄρη Βαιθήλ, but MT has nothing like “on the mountains of Bethel” in 2:9. The MT reads **עַל־הָרִי בֵּתֵר** in 2:17, but in this place OG translates its *Vorlage* as ἐπὶ ὄρη κοιλωμάτων. Presumably, the original OG read **עַל־הָרִי בֵּתֵר** (or **עַל־הָרִי בֵּתֵל**) in its Hebrew *Vorlage* of 2:9. Although Origen (apparently) marked ἐπὶ τὰ ὄρη Βαιθήλ in 2:9 with obeli, he uses the phrase in his *Commentary* (in fact, he allegorizes Beth-El based on its etymological meaning, “house of God”).

### Note Regarding 2:15

MT has שועלים שועלים. V 253 has ἀλώπεκας ἀλώπεκας, SyH has lupus lupus, and Vg has vulpes vulpes, but otherwise OG and La have only one “foxes.” The margin of SyH contains the note: לפי אוריגן, ולפי כל השוואר, וכל השוואר (“According to Origen, and the LXX, and all the others similarly [have] ἀλώπεκας twice”). Aquila also read two instances of “foxes.” Apparently, the original OG translator saw only שועלים, but Aquila, Origen, and Jerome recognized שועלים שועלים.

### Note Regarding 2:17

To the many attempts to explain הָרֵי־בְּתֹר and ὄρη κοιλωμάτων (see the commentaries), we may add Robert Kraft's suggestion that κοιλωμάτων may perhaps be a reference to Coele-Syria, the hollow valley between the Lebanon and the Anti-Lebanon mountains. Κοίλος Συρία appears as early as Polybius, historian of the second century B.C.E.

**Note Regarding 3:1**

The stop A puts in 3:1 appears to make an interesting connection to the previous verse. (See also V.) A does not mark every stop; it is often content to mark the less obvious stops that clarify ambiguities.

**Note Regarding 3:2**

Alexandrinus puts an extra line at the end of this verse (a copy of the obelized line in 3:1. cf. also CV *et alia*). The previous line starts with a word break rather than a line break. I suspect the scribe wrote the normal text in four lines. Then to “correct” it, he replaced the fourth line with the extra line. Then he had to move the stichus previously on the third and fourth lines up a line. To do this he had to begin stichus 2 immediately on the second line (after stichus 1 ended) and then continue it onto line 3.

**Note Regarding 3:4**

ἀφήσω corresponds more formally to the imperfect in the MT, but it is a more difficult reading in the context than ἀφήκα. Either a Greek copyist smoothed out the more difficult reading, or chose a reading closer to the Hebrew. Jerome’s Hexaplaric Emendation has the perfect dimisi, but the Syro-Hexaplar has an imperfect.

**Note Regarding 3:10**

The word πορφυρᾶ is feminine singular of the adjective πορφυροῦς (the corresponding noun is πορφύρα). In OG, the form πορφυροῦς is preferred to the older form πορφυρέος.<sup>110</sup>

**Note Regarding 4:6.2-3**

SyH marks lines 2-3 with the asterisk and includes a marginal note to the effect that these two stichs do not appear in Theodotion. Most of our witnesses have the two stichs:

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<sup>110</sup>Arndt and Gingrich, *Greek-English Lexicon*.

BSAV 147 PhiloC GregN CatP Fa \*SyH LaB LaH Vg. Even the witnesses most likely to represent a pre-hexaplaric text (B Fa LaB) have these lines. They are omitted by 155 297 Sa; but the omission in 155 may be unrelated to the asterisk because it continues for two more words. Therefore, the evidence of the manuscripts as a whole strongly suggests that the asterisk is a mistake.

It is possible that the original OG had the lines, that Origen's OG text (like 155 297 Sa) lacked them, and that he supplied them from Aquila and marked them with the asterisk.<sup>111</sup> This is to be preferred to the suggestion that SyH erred in placing an asterisk here.<sup>112</sup>

Another suggestion presents itself, however. Usually, the asterisk means, "Although these words do not appear in the Seventy, they are a legitimate part of the text." The asterisk at 4:6 in SyH may mean, "Although these words do not appear in *Theodotion*, they are a legitimate part of the text."<sup>113</sup>

### Note Regarding 4:6, 11

It is sometimes difficult to determine whether the text should be Λίβανος (Lebanon) or λίβανος (frankincense). Confusion of the two surely reigned in antiquity — or was deliberately cultivated, as in targum and midrash. In 4:6, the Hebrew and the parallelism (mountain of myrrh, hill of incense) argue for "incense." In 4:11, the Hebrew again suggests "Lebanon," but the sense could at least as easily go with the "incense." In 4:6, PhiloC interprets the verse according to the sense "Lebanon."

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<sup>111</sup>See Field, *Origenis Hexaplorum*, 417, n. 17.

<sup>112</sup>De Bruyne, "Anciennes versions," 106.

<sup>113</sup>Compare Song of Songs 8:9, where לְבָנוֹן (= ἀργυρᾶς) appears in the margin of SyH marked by the asterisk, apparently with the meaning, "This word is a legitimate part of the text."

### Note Regarding 4:7

I follow SA 248 252 296 300 Chr (5.31) Compl Ra in keeping εἰ ἡ. ἡ πλησίον μου seems to be used regularly in the remainder of Song of Songs, and the manuscript evidence is strong (only B lacks it). The evidence for εἰ is less strong and it corresponds to no word in the Hebrew. LaB probably indicates it existed at an early stage, but it could have developed out of the ἡ.

### Note Regarding 4:8

Ἑρμῶν corresponds to the Hebrew, but except for B, almost all manuscripts have Αερμων.

The rendering of אַמָּנָה “Amana” by πίστεως “faith” may be seen as allegorical. The Greek translators occasionally translated place names by sense rather than transliterating them. See, for example, the rendering of בָּשָׁן “Bashan” in MT Psalm 22:13 by πῖονες “fat, rich” in OG Psalm 21:13. Whereas OG rendered רִמְשֵׁק in 7:5 with Δαμασκοῦ, Aquila rendered it ἀποβλήτων.<sup>114</sup> In 6:4, כְּתִרְצָה “as Tirzah” is rendered ὡς εὐδοκία by OG, κατ’ εὐδοκίαν by Aquila, (ὡς) εὐδοκήτη by Symmachus, (ὡς) εὐδοκῶ by Theodotion, and ἕως εὐδοκῶ by Quinta.<sup>115</sup> In 4:4, OG rendered לְתֵלְפִיז with εἰς θαλιπῶθ; Aquila rendered it by εἰς ἐπάλξεις, Symmachus by εἰς ὕψη, and Quinta by εἰς ἐντολάς.<sup>116</sup> If it were the intention of the OG translator to produce an allegorical interpretation, he missed the chance to allegorize a number of places. See also Origen’s translation of בַּיִתְּהָל by *domus dei* in Song of Songs 2:9. In Song of Songs 7:5, OG also renders בֵּית רַבִּים by θυγατρὸς πολλῶν, for no apparent allegorical reason. See also the manuscript tradition of בֵּית in 5:11.

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<sup>114</sup>Field, *Origenis Hexaplorum*, 421, regarding Song of Songs 7:4 (7:5 in our numeration). Regarding Aquila, see also my article, “Aquila, Field, and the Song of Songs,” in *Origen’s Hexapla and Fragments*, edited by Alison Salveson (forthcoming 1996 from Georg Siebeck).

<sup>115</sup>Field, *Origenis Hexaplorum*, 420, regarding Song of Songs 6:3 (6:4 in our numeration).

<sup>116</sup>Field, *Origenis Hexaplorum*, 417, regarding Song of Songs 4:4.

**Note Regarding 4:10**

Codex Sinaiticus's variant μύρων (for ἱματίων) went totally uncorrected by ancient correctors! Notice that μύρων σου corresponds to שִׁמְרֹנֶיךָ and ἱματίων σου corresponds to שְׁלֵמַתְךָ. This suggests an inner-Hebrew variant. Cf. 4:11, where OG and MT differ.

**Note Regarding 4:10-11**

Codex Alexandrinus puts two stichi as one. It may indicate an erasure of a form that omitted the first stich, as in 106.

**Note Regarding 4:13**

The word ῥοῶν is under the asterisk in SyH (and therefore in VACARRI). This means that Origen did not find it in his OG, but added it because it was in his Hebrew. Note that Rufinus's translation does *not* have it, and this lack is probably an indication that Rufinus is using a pre-existing OL text.

**Note Regarding 5:2**

HP claims Origen (Procop PG 95.205A) as a witness to the omission of ἡ πλησίον μου in 5:2.3, ἀνοιξόν μοι, ἀδελφή μου, ἡ πλησίον μου. But Origen's lemma is only ἀνοιξόν μοι, ἀδελφή μου. So the omission is probably only apparent. See 4:9, 12 for other instances in which Origen's lemma (according to CatP) omits a vocative. In general, the lemma seems to be shorter than the text commented on. See for example 5:14. It is more accurate to say Origen is not a witness either for or against the words ἡ πλησίον μου.

**Note Regarding 5:5-6**

Neither B nor S put a linebreak between these two verses. Clearly they both understand the last prepositional phrase of 5:5 to belong with the first clause of 5:6.

Similarly, Origen (CatP PG 95.205B) gives the lemma here as ἐπὶ χειρᾶς τοῦ κλείθρου ἥνοιξα ἐγώ. Is Origen following a manuscript tradition or are B and S following Origen?

### Note Regarding 5:11

Swete says B\* has καὶ φαζ and B<sup>c.b</sup> has καὶ φᾶζ. How would one tell the difference?

It seems most plausible that καὶ φᾶζ was the original OG rendering of פֶּה. This transliteration of a difficult word precipitated an amusing variety in the subsequent manuscript record. Orthographic variation easily produced κεφᾶζ, which in turn produced variants like κηφᾶζ and κηφᾶς. Some of these variants (especially in LaB and SyH) could have easily been confused with Simon Peter's surname, Κηφᾶς. Philo of Carpasia understands it in this way. Two manuscripts transliterate the entire Hebrew word: ωφατζ. In the midst of the confusion, the Vulgate offers a reasonable translation: *optimum*.

### Note Regarding 5:12.1

It appears that SyH has obelized the wrong ὑδάτων (the one in 5:12.1 rather than in 5:12.3).

### Note Regarding 5:12.2

Liddell-Scott notes that λέλουςμαι is a “later form,” and refers to this verse. (The more usual middle perfect is λέλουμαι.)<sup>117</sup> Except for λελοῦσθαι, λελούσθω and λέλουσαι, which are Classical Greek forms, the sequence “λελουσ-” does not appear in writers in the *Thesaurus Linguae Graecae*, except in Song of Songs 5:12, in Epistle to the Hebrews 10:22, and in Theodoret's *Commentary on Song of Songs* 5:12 (PG 87.156B).<sup>118</sup> Gospel Codex Basilensis<sup>119</sup> reads λελουσμένος in Gospel of John 13:10, where other

<sup>117</sup>Liddell and Scott, *Greek-English Lexicon*, 1062.

<sup>118</sup>*Thesaurus Linguae Graecae*. A search for the same sequence in the *Duke Data Base* provides no useful match.

<sup>119</sup>Eighth-century Byzantine text. Siglum E, 07 in Gregory-Aland nomenclature.

manuscripts have λελουμένος.<sup>120</sup> The data suggests that λέλουσμαι was quite a rare form.

Either λελουμένοι or λελουσμένοι could be original. I have hesitantly accepted the more unusual reading (λελουσμένοι) as original, even though the two papyri 952 P<sup>D</sup>am tempt me to accept λελουμένοι.

### **Note Regarding 5:12.3**

As FIELD points out, SyH wrongly obelized the first instance of ὑδάτων in this verse instead of the second.<sup>121</sup> VACCARI corrects this in LaH.

### **Note Regarding 5:14.2**

952 (LaB SaM SaT) transpose 5:14.2 to the end of 5:12.2. In 1926, DE BRUYNE (109) drew attention to this transposition in LaB and noted that this order appears in no Greek manuscript. The very next year saw the publication of 952, a Greek manuscript which contains the transposition.

### **Note Regarding 6:5**

952's reading ἀνέφησ[αν] could have given rise to one or both of the other readings.

### **Note Regarding 6:11**

The line ἐκεῖ δώσω τοὺς μαστοὺς μου σοί appears in OG LaB LaH, but not in MT Vg. Apparently, Origen thought it was in the Hebrew.

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<sup>120</sup>According to Moulton and Milligan, *Vocabulary of the Greek New Testament*, 381.

<sup>121</sup>Field, *Origenis Hexaplorum*, 419, n. 33.



### Note Regarding 6:12

This verse is arguably the most obscure in Song of Songs. Marcia Falk declines to translate it “because its meaning is not decipherable.”<sup>122</sup> The first stich is missing in Philo of Carpasia and in Epiphanius Scholasticus, his translator. The same stich is missing from the first hand of La169. Ambrose alludes to it (“non cognovit se anima”) in *De Isaac* (see SAGOT 55). CatP (PG 17. 280A) preserves an eccentric reading for this stich: γῆ ἐστιν ὡς ἡ ψυχὴ. But Origen’s comment (ἀλλ’ ἡγνόησε, φησὶν, ἡ ψυχὴ μου) as preserved in the same catena (CatP PG 17.280B) assumes the presence of the usual wording.

### Note Regarding 7:1

In 1898, S. Euringer<sup>123</sup> pointed out that the unusual reading Ὁδαλλαμῖτις appears in Sahidic and Armenian translations, and, among all Greek witnesses, only in the obscure Philo of Carpasia. Although Euringer did well to suggest a common origin for this reading, he probably pushed the evidence too far in suggesting that the common origin was the Hesychian recension. As Euringer pointed out, the reading is most easily explained as an inner-Hebrew textual variant confusing ש with ער (> ערולמית > שולמית) ער (> ערולמית ?). The presence of the variant in PhiloC’s branch of the OG (and in translations dependent on it) suggests the influence of a variant Hebrew text independent of that known to the original OG translator of Song of Songs — and probably independent of the texts known to the “young translations,” whose variants would probably be recorded in the Hexapla if they were striking or promised to shed light on an obscure word.

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<sup>122</sup>Marcia Falk, *The Song of Songs: A New Translation and Interpretation*, illustrated by Barry Moser (San Francisco: Harper, 1990), xix.

<sup>123</sup>S. Euringer, “Une Leçon probablement Hésychienne,” in *Compte Rendu du IV Congrès scientifique international des Catholiques*, Section 2 (Fribourg, Switzerland: 1898): 273-282.

**Note Regarding 7:8**

Codices BS agree (against A) in putting a linebreak after τοῦτο μέγεθός σου (and not before it). (This is the second place where they agree on a rather unusual linebreak.) The linebreak depends on the reading of the verb ὡμοιώθ-. If it is second person (as in BS SyH), there is a break from the previous clause.

ἀγάπη, ἐν τρυφαίς σου τοῦτο μέγεθός σου  
ὡμοιώθης [or ὡμοιώθητι] τῷ φοίνικι

If the verb is third person (as in A), it is connected to the previous clause.

ἀγάπη, ἐν τρυφαίς σου  
τοῦτο μέγεθός σου ὡμοιώθη τῷ φοίνικι

B and S make another curious break in 7:10, echoed by the stop in A.

**Note Regarding 7:14**

It is probable that πρὸς in this verse is to be understood adverbially, since it corresponds to MT כִּלְכִּל and is translated by “et” and “ac” in Latin.. See the note at 1:16 for further details on adverbial πρὸς in Song of Songs.

The addition \*ὅσα ἔδωκεν μοι ἡ μήτηρ μου V 253 SyH LaH does not appear in the MT — although the asterisk in SyH LaH indicates Origen found it in his Hebrew text. The circumstance that this addition appears only in our most consistently hexaplaric manuscripts suggests that it was never a part of the pre-hexaplaric OG text. A note in SyH (this attribution actually appears in the text rather than in the margin) indicates that Symmachus is the source for these asterisked words.

**Note Regarding 8:4**

It is entirely likely that the second τί is not original.

**Note Regarding 8:6**

V mistakenly substituted περίστερα for περίπτερα. Perhaps, 253 knew περίστερα was wrong and knew the sense of the verse, and so “corrected” περίστερα to σπινθηρες, “sparks.”

**Note Regarding 8:12**

SyH attributes the reading ⲭⲟⲩⲗ to Aquila and Symmachus.

**Note Regarding 8:13.1**

The OG text tradition is unanimous in understanding the first participle as masculine. In contrast, the MT has a feminine participle (תִּשְׁבֹּחַ/הָ) here. The *Parallel Alignment* suggests תִּשְׁבֹּחַ/הָ as the Vorlage for the OG. The OL translates the participle with a feminine relative pronoun, and the Vulgate uses a masculine form agreeing with MT.

**Note Regarding 8:13.3**

It is ambiguous in both the (unaccented) Hebrew text and the Greek text whether “your voice” is to be construed with the verb preceding it or following it. Codex B preserves the ambiguity by keeping both clauses in one stich:

ΕΤΑΙΡΟΙ ΠΡΟΕΧΟΝΤΕΣ ΤΗ ΦΩΝΗ ΣΟΥ ΑΚΟΥΤΙΣΟΝ ΜΕ

Codices SA Nilus PhiloC agree that τῇ φωνῇ σου ἀκούτισόν με form one sense unit. In contrast to this ancient tradition, modern editors have divided the OG text in accordance with the accentuation of the Hebrew text, namely, ἑταῖροι προσέχοντες τῇ φωνῇ σου· ἀκούτισόν με.<sup>124</sup>

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<sup>124</sup>Regarding sense-divisions in OG and Hebrew, see “Note Regarding 2:7-8” above.

**Note Regarding 8:14**

S\*A 254 and the lemma-text of Philo of Carpasia read κοιλωμάτων for ἀρωμάτων. PhiloC's comment to this verse shows a knowledge of both readings: “ἐπὶ τὰ ὅρη τῶν ἀρωμάτων, ἢ τῶν κοιλωμάτων” (153A). This suggests that around 400 C.E. PhiloC had access to more than one manuscript tradition, perhaps through scholia (or a similar tradition of interpretations) that may have included Origenic materials.

## Chapter 2

### Observations on the Old Greek Text

#### **A. Consistent Formal Equivalence with the Hebrew (“Literalness”)**

In the PARALLEL ALIGNMENT<sup>1</sup> of the CATSS project, it is easy to see that Old Greek Song of Songs has a strong tendency to represent each element of its Hebrew *Vorlage* with a formal equivalent in Greek. The PARALLEL ALIGNMENT arranges each Hebrew word on one line with the corresponding Greek rendering (if any) next to it. Hebrew morphemes are separated by a slash. For example, Song of Songs 1:1 looks like this:

שִׁיר	ᾠσμα
הַשִּׁירִים	ᾠμάτων
אֲשֶׁר	ὃ ἐστίν
לְשִׁלֹמֹה	τῷ σαλωμων

In this example, the OG translation retains the order of the Hebrew but omits the article in הַשִּׁירִים and inserts a copula.

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<sup>1</sup>*The Parallel Aligned Hebrew-Aramaic and Greek Texts of Jewish Scripture* is based on the Michigan-Claremont BHS consonantal text and the TLG form of Rahlfs LXX, and was created by the Computer Assisted Tools for Septuagint Studies (CATSS) project (at Hebrew University and at the University of Pennsylvania) under the direction of Emanuel Tov. This electronic database is currently in a provisional form that undergoes continued modification as the CATSS project proceeds to its goals. The current form is published electronically by the Center for Computer Analysis of Texts (CCAT) at the University of Pennsylvania and is available on the Internet in the text archives of the CCAT gopher (at the URL: “gopher://ccat.sas.upenn.edu:3333/11/Religious/Biblical/Parallel Alignment”). For further information about the PARALLEL ALIGNMENT, see Tov, *A Computerized Data Base for Septuagint Studies*.

Benjamin G. Wright's quantitative measurements of OG translations<sup>2</sup> provide a sophisticated analysis of "literal"<sup>3</sup> translation. Figure 1 uses some of Wright's findings<sup>4</sup> to provide a profile of seven OG translations: three translations that represent their Hebrew with the highest degree of consistency of formal equivalence (Qoheleth, Song of Songs, and Ruth), two translations that are moderately consistent (Numbers and Amos), and two of the least consistent representations (Sirach and Proverbs).<sup>5</sup>

Wright uses the PARALLEL ALIGNMENT to measure four aspects of a translation's consistency in representing its Hebrew *Vorlage*. First, Wright measures a translation's consistency in representing Hebrew word order. In Figure 1, "Word Order" is the percentage of lines (in PARALLEL ALIGNMENT) in which a translation's word order does not vary from the Hebrew word order. Second, Wright measures "segmentation," the consistent representation of Hebrew morphemes by Greek elements. In Figure 1, "Segmentation" is the percentage of Hebrew words for which a translation represented all constituent elements. Third, "quantitatively equal representation" is the consistent

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<sup>2</sup>Chapter 2 of Benjamin Givens Wright III, *New Perspectives on Biblical Vocabulary and Translation Technique: Sirach in Relation to its Presumed Hebrew Vorlage*, Ph.D. Dissertation, The University of Pennsylvania, 1988).

<sup>3</sup>Wright prefers "mechanical" or "wooden" to the vague term "literal." Wright, *New Perspectives*, 35–36. I prefer the terms "consistent representation" or "formal equivalence" as less perjorative.

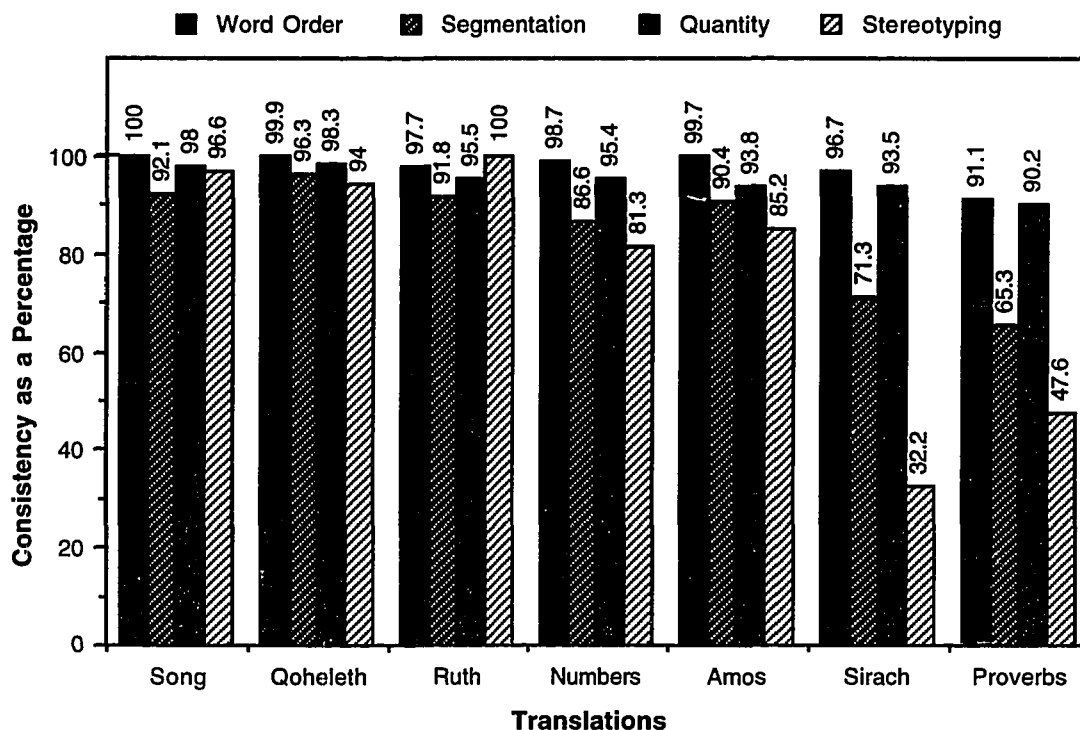
<sup>4</sup>I have selected data from four tables in Wright's dissertation: Table 2 on page 56, Table 3 on page 74, Table 10 on page 104, and Table 16 on page 124. See the other tables, methodological discussion, and the full analysis in Wright, *New Perspectives*, chapter 2.

Wright's analysis uses the PARALLEL ALIGNMENT, which in turn uses the standard OG text, that of Rahlfs. Rahlfs's text tends to prefer variants that correspond closely to the MT. As a result, Wright's analysis of that data exaggerates quantitatively equal representation. The measurement is still useful, because the effect of the exaggeration is very small and applies to each translation on the same basis. (My text of Song of Songs differs quantitatively from that of Rahlfs in only three places: Rahlfs includes the asterisked words *ῥῶν* in 4:13, *χειρῶν* in 7:2, and *σοί* in 8:12. Treating these words as quantitative differences would lower the measurement of quantitatively equal representation by only 0.2%.)

<sup>5</sup>Wright, *New Perspectives*, 125, lists the most consistent translations as Qoheleth, Song of Songs, Ruth, and 2 Kings; the least consistent as Job, Proverbs, Isaiah, and Sirach.

representation of Hebrew elements without addition or subtraction. In Figure 1, “Quantity” is the percentage of consistent one-to-one representation between Hebrew and Greek. Fourth, “stereotyping” refers to the consistent representation of Hebrew words by the same Greek words. In Figure 1, “Stereotyping” shows the percentage of the Hebrew nouns used five times or more that are represented by the same Greek noun at least 75% of the time.<sup>6</sup>

**Figure 1. Consistent Representation in Selected OG Translations**



In all four aspects, the Song of Songs is among the most consistent (or mechanical) of the OG translations in its representation of Hebrew. It is the most consistent OG

<sup>6</sup>In Song of Songs, only nine verbs occur more than five times. Wright, *New Perspectives*, 124.

translation in its representation of word order. It is surpassed only by Ruth in its stereotyping tendency, and surpassed only by Aquila-like Qoheleth in its quantitatively equal representation and its consistency of segmentation.

### **B. Pluses and Minuses, Obeli and Asterisks**

The presumed Hebrew *Vorlage* of OG Song of Songs has about twenty-nine quantitative variations from the MT, both positive and negative. In most instances, the “pluses” in OG (those readings found in OG Song of Songs but not in MT) are words or phrases that can be found in other places in the MT. Seven of these are marked by an obelus to indicate Origen found them in his OG text but not in his Hebrew. Table 1 lists the positive variations of OG. Except for the obeli, the information in this table derives from the PARALLEL ALIGNMENT. For each plus, column 2 gives Tov’s conjectural *Vorlage*, and column 4 shows other locations in Song of Songs that have wording similar to the plus.

**Table 1: Pluses in OG with Respect to MT**

Verse	Putative OG <i>Vorlage</i>	OG	Parallel
1:3.1	כל/מ בשמים	ὑπὲρ πάντα τὰ ἀρώματα	4:10
1:4.2	ל/ריח שמנ/יך	εἰς <sup>7</sup> ὁσμὴν μύρων σου	1:3
1:10.1	מה	τί	cf. 7:2
2:9.2	על הרי בית אל	÷ἐπὶ ÷τὰ ὄρη ÷βαιθηλ	2:17 (בתר)
2:10.2	יונת/י	÷περιστερά μου	2:14
2:13.3	יונת/י	÷περιστερά μου	2:14

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<sup>7</sup>It is curious that εἰς does not appear in 1:3, but does appear here.



3:1.4	קראתי/ו לא/ו ענני	+ἐκάλεσα αὐτόν +καὶ οὐχ +ὑπήκουσέν μου	2:15
3:3.2		μὴ	
4:4.2		ὁ	
5:2.2	על/ה/פתח	ἐπὶ τὴν θύραν	
5:8.2	ב/צבאות או/ב/אילות ה/שדה	÷έν ταῖς δυνάμεσιν +καὶ ἐν ταῖς ἰσχύσεσιν ÷τοῦ ἀγροῦ	2:7
5:12.3	מים	<÷>ὕδατων<÷>	5:12.1
6:7.1–2	כ/חוט ה/שני שפתת/יך ו/מדבר/יך נאווה	ὡς σπαρτίον τὸ κόκκινον χείλη σου καὶ ἡ λαλιά σου ὠραία	4:3
6:8.2		ὦν	
6:11.5	שם אתן את דד/י ל/ך	ἐκεῖ δώσω τοὺς μαστούς μου σοί	7:13
7:1.4	ה/יוצאת?	ἡ ἐρχομένη	
8:2.2	ו/אל חדר הורתי/י	÷καὶ εἰς ταμεῖον ÷τῆς συλλαβούσης με	3:4
8:4.2	ב/צבאות או/ב/אילות ה/שדה	έν ταῖς δυνάμεσιν καὶ ἐν ταῖς ἰσχύσεσιν τοῦ ἀγροῦ	2:7

Twelve of these additions have similar or identical wording elsewhere (1:3; 1:4; 2:9; 2:10; 2:13; 3:1; 5:8; 5:12.2; 6:7; 6:11; 8:2; 8:4).<sup>8</sup> Another five were probably added to make the Greek more idiomatic (1:10; 3:3; 4:4; 6:8; 7:1). The remaining instance (in 5:2) seems motivated neither by smoother Greek nor by a parallel elsewhere.

<sup>8</sup>Robert Kraft pointed out that these additions could be the result of misplacing marginal notations or corrections.

SyH marks seven readings with obeli (2:9; 2:10; 2:13; 3:1; 5:8; 5:12.2; 8:2). The obelus means that Origen found these readings in his OG but not in his Hebrew. Table 2 summarizes the presence or absence of these readings in our witnesses. It appears that SyH has mistakenly obelized the ὑδάτων in 5:12.1 rather than the instance in 5:12.3. Therefore, Table 2 gives the witnesses for the instance in 5:12.3.

**Table 2: Summary of Readings with Obeli**

T = has reading

T: = has reading with variant

F = lacks reading

	2:9	2:10	2:13	3:1	5:8	5:12	8:2	Remarks
MT	F	F	F	F	F	F	F	
Vg	F	F	F	F	F	F	F	agrees with MT
SyH	T÷	T÷	T÷	T÷	T÷	T(÷)	T÷	hexaplaric, by definition
LaH	T÷	T÷	T÷	T÷	T÷	T÷	T÷	hexaplaric, by definition
LaB	T	T	T	T	T	T	T	consistently non-hexaplaric
Or(J)	T	T	T					
Or(R)	T	T	T		F			
Ambr		(T)					T	
SaM	T	T	T	T	T		T	
SaT	T	T	T	T	T	T	T	
952						T		
PDam					T	(F)		
PHam	T	T	T		T	(T)	T	mostly non-hexaplaric
B	T	T	T	T	T	F	T	consistently non-hexaplaric
S*	T	T	T	T	T	T	T	
A*	T	T	T	T	T	T	T	
V	T	T	T	T	T	T	T	
68	T	T	T	T	T	T	T	
106	T	T	T	T	T	T	T	
147	T	T	T	T	T	T	T	
155	T	T	T	T	T	T	T	
157	T	T	T	T	T	T	T	
159	T	T	T	T	T	T	T	
161	T	T	T	T	T	T	T	
248	T	T	T	T	T	T	T	
252	T	T	T	T	T	T	T	
253	T	T	T	T:	T	T	T	
254	T	T	T	T	T	T	T	

296	T	T	T	T	T	T	T	
297	T	T	T	T	T	T		
300	T	T	T	T	T	T	T	
487	T	T	T	T	T	F	T	
Hippl	T	T						
Philo C	T	T	T	T:	T	T	T	
Nilus	T	T						
Jer			F					
CatP	T	T	T	T	T	F	T	

With regard to obeli, it appears that a genuinely hexaplaric reading is one present in SyH LaH (V-253) but lacking in Vg. In each of the seven obelized passages, Origen's text agrees with that of MT.

There are fewer instances of negative variations (reading where the OG lacks something in the MT). Several of these are marked with asterisks to indicate Origen found them in his Hebrew text but not in his OG. Table 3 lists the "Minuses."

**Table 3: Minuses in OG with Respect to MT**

Verse	MT	OG
2:10	וּלְכִי לָךְ	-
2:15	שׁוֹעֲלִים שׁוֹעֲלִים	ἀλώπεκας --- ?
3:11	בְּנוֹת צִיּוֹן	※θυγατέρες Σιών
4:13	רְמוֹנִים	※ρόων
5:5	וְיָדִי	- χεῖρές μου
7:2	יָדִי	※χειρῶν
8:2	תִּלְמַדְנִי	※διδάξεις με
8:5.1	מִן	- (probably a different word division)
8:10	אִז	-
8:12	לָךְ	※σοί
8:14	לָךְ	-

There are two other asterisked passages that require special treatment. They do not appear in Table 3 because they are not negative variations (readings where the OG lacks

something in the MT). Therefore, they do not count toward the twenty-nine quantitative differences with MT. These two passages are listed in Table 4.

**Table 4: Asterisked Passages in Which MT = OG**

Verse	MT	OG
4:6	אלך ל'י אל הר ה/מור ו/אל גבעת ה/לבונה	※πορεύσομαι ἐμαυτῷ ※πρὸς τὸ ὄρος τῆς σμύρνης ※καὶ πρὸς τὸν βουνὸν τοῦ λιβάνου
7:14	-	※ὅσα ἔδωκεν μοι ἡ μήτηρ μου

The asterisked section in 4:6 is anomalous in that it appears in the MT, our OG text, and almost all of our OG witnesses. It appears probable that this asterisked passage was a part of the original (or the very early) OG and almost all later copies.<sup>9</sup> The asterisked section in 7:14 appears in Table 4 for the opposite reason: it does *not* appear in the MT, our OG text, or in any of our OG witnesses except for the most consistently hexaplaric (SyH LaH V 253). It appears improbable that this asterisked passage was a part of a pre-Origenic OG text.<sup>10</sup>

SyH marks seven readings in Song of Songs with asterisks (3:11; 4:6; 4:13; 7:2; 7:14; 8:2; 8:12). Table 5 below summarizes the presence or absence of these readings in our witnesses. The asterisk means that Origen added these readings to his OG in the Hexapla because he found them in his Hebrew. As noted above, the asterisked section in 4:6 is anomalous.

<sup>9</sup>For a fuller discussion of the issues involved, see “Note Regarding 4:6.2-3,” in Chapter 1.

<sup>10</sup>It was apparently in Symmachus. For a fuller discussion of the issues involved, see “Note Regarding 7:14,” in Chapter 1.

**Table 5: Summary of Readings with Asterisks**

T = has reading

T: = has reading with variant

F = lacks reading

	3:11	4:6	4:13	7:2	7:14	8:2	8:12	Remarks
MT	T	T	T	T	F	T	T	
Vg	T	T	T	T	F	T	T	agrees with MT
SyH	T	T	T	T	T	T	T	hexaplaric, by definition
LaH	T	T	T	T	T	F	T	hexaplaric, by definition
LaB	F	T	F	F	F	F	F	consistently non-hexaplaric
Ambr	F		T	T	F	(T)		
SaM	T	F	F	T	F	F	F	
SaT	T	F	F	T		F	F	
Fa	F	T	(F)	F	F	F	F	consistently non-hexaplaric
B	F	T	F	F	F	F	F	consistently non-hexaplaric
S*	F	T	F	F	F	F	T:	
S <sup>c.a</sup>	T		T					
A*	T	T	T	T	F	F	F	
A <sup>c</sup>			F					
V	T	T	T	T	T	T	T	consistently hexaplaric
68	T	T	F	F	F	F	F	
106	T	T	F	T	F	F	F	
147	T	T	T	T	F	T	T:	
155	F	F	F	F	F	F	F	
157	T	T	T	T	F	T	T	
159	T	T	T	T	F	T	T:	
161	T	T	T	T	F	F	T:	
248	T	T	T	T	F	F	F	
252	T	T	F	T	F	F	F	
253	T	T	T	T	T	F	T	apparently hexaplaric
254	T	T	T	T	F	F	T:	
296	T	T	F	F	F	F	F	
297	T	F	T					
300	T	T	T	T	F	F	F	
487	T	T	T	F	F	F	F	
Athan	T							
Philo C	T	T	T	T	F	T/F	F	
CatP	T	T	T	T	F	F	F	

With regard to asterisks, it appears that a genuinely hexaplaric reading is one that is present in SyH LaH (V-253) but lacking in LaB (B-PHam). In the case of 7:14, Origen apparently found a reading in his Hebrew that we do not find in our MT, and supplied it from Symmachus. It appears only in our most consistently hexaplaric OG texts. In the other instances, Origen's Hebrew text and our MT correspond.

This evidence suggests that OG Song of Songs, as preserved for us in the witnesses, was a homogeneous translation, but continuously subject to revision in comparison to a multiform and changing Hebrew text.

### **C. Relation to Barthélemy's Καίγε Group**

In his examination of the Greek Minor Prophets scroll from Nahal Hever,<sup>11</sup> Dominique Barthélemy identified several related translations or recensions of OG texts.<sup>12</sup> He referred to these as the “καίγε group” because, along with other shared characteristics, they each consistently represent the Hebrew particle כִּי with Greek καίγε (καί γε in the usual orthography<sup>13</sup>).

There is no manuscript evidence for a thorough-going καίγε recension of OG Song of Songs, separate from OG Song of Songs. According to Barthélemy, OG Song of Songs (as a translation, not a recension) belongs to a “καίγε subgroup,” in which he also includes OG Ruth and OG Lamentations.<sup>14</sup>

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<sup>11</sup> This scroll is now published in Emanuel Tov, ed., *The Greek Minor Prophets Scroll from Nahal Hever: 8HevXIIgr*, with the collaboration of Robert A. Kraft and a contribution by Peter J. Parsons, *Discoveries in the Judaean Desert 8* (Oxford: Clarendon Press; New York: Oxford University Press, 1990).

<sup>12</sup> Barthélemy, *Devanciers d'Aquila*.

<sup>13</sup> Regarding the two forms, see footnote 105 in Chapter 1, above.

<sup>14</sup> Barthélemy, *Devanciers d'Aquila*, 47, 158. The “subgroup” seems to be based on the assumption that the *megilloth* were used at the principal festivals. He says (159) that there is no reason to believe reading them liturgically was a custom before the beginning of the common era. In fact, the earliest reference to reading Song of Songs at Passover is *Sopherim* 14:3,18. *Soferim* is one of the “minor tractates,” which are written after the closure of the Talmud. So there is no reason to believe that reading Song of Songs at Passover was a custom before the fifth century ce.

It is true that OG Song of Songs shares some family resemblances with the more consistent translational practices of Barthélemy's *καίγε* group. For example, it does translate one instance of כָּל with *καίγε*. Song of Songs also shares another “principal characteristic” of the *καίγε* group. The Hebrew word שִׁיטָּה sometimes has the idiomatic meaning “each.” OG translations usually render it with ἕκαστος, but the *καίγε* group characteristically translates it with the wooden ἀνὴρ. This rendering occurs in Song of Songs 3:8 and 8:11.<sup>15</sup>

OG Song of Songs does not exhibit all of the characteristics of the group he identified as the *καίγε* group.<sup>16</sup> Most noticeably, it does not use the word *καίγε* as a consistent translation for כָּל.<sup>17</sup> Another characteristic of the *καίγε* group is to render מַעַל with ἐπάνωθεν (or ἀπάνωθεν) followed by the genitive. The word מַעַל occurs in Song of Songs 5:7, where OG uses ἀπό, one of the other OG renderings.<sup>18</sup> These data speak against the Song of Song's being part of a systematic *καίγε* recension.

OG Song of Songs may represent a transitional stage on the way to consistent *καίγε* practice — or simply a partial acceptance of some of the principles of the *καίγε* revisors. At any rate, its similarity to the *καίγε* group may suggest that it was created at a similar time, around the first century before the common era.<sup>19</sup>

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<sup>15</sup>Regarding this “principle characteristic” of the *καίγε* group, see Barthélemy, *Devanciers d'Aquila*, 48–54. Regarding Song of Songs, see Barthélemy, *Devanciers d'Aquila*, 49. Barthélemy refers to only one use in Song of Songs, the one in 3:8.

<sup>16</sup>Because Hebrew Song of Songs lacks other words that Barthélemy argues the *καίγε* group treated characteristically, these characteristics are irrelevant to the inclusion of OG Song of Songs in the group.

<sup>17</sup>Regarding the use of *καίγε* and כָּל in OG Song of Songs, see the “Note Regarding 1:16,” in Chapter 1.

<sup>18</sup>Barthélemy, *Devanciers d'Aquila*, 55. PARALLEL ALIGNMENT gives מַעַל/כָּל as the possible *Vorlage* of ἐπὶ λίθου in Song of Songs 5:14. Compare Pope, *Song of Songs*, 544.

<sup>19</sup>Peter J. Parson's careful weighing of the evidence regarding 8HevXIIgr leads him to a tentative dating in the later first century bce. He notes that Colin Roberts maintains a dating of 50

### **D. Dating**

Because evidence is exiguous, the date of the OG translation of Song of Song must remain uncertain. OG Song gives the impression that it was translated fairly late, probably in the first century bce or even the first century ce. This time-frame is consistent with the little we can surmise about activity of *καί γε* translations. This time-period is also consistent with the absence of Greek fragments of Song of Songs at Qumrân and with the absence of explicit citations of Song of Songs in Philo of Alexandria, in Josephus, or in Christian literature before Theophilus of Antioch<sup>20</sup> and Tertullian.<sup>21</sup>

An origin in these two centuries is also consistent with the form of words used in OG Song of Songs. The uncontracted form *ταμείον* (1:4; 3:4; 8:2) and the form *λελουμένοι* (in 5:12) could suggest a period before the first century bce. The alternative forms *ταμείον* and *λελουσμένοι* might suggest a later date. Unfortunately, the manuscript evidence is divided between these readings.<sup>22</sup> We have more solid manuscript support for the forms *ἐξουδενώσουσιν* (in 8:1) and *ἐξουδενώσει ἐξουδενώσουσιν* (in 8:7).<sup>23</sup> These forms would suggest a time of translation after 100 bce.<sup>24</sup>

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bce to 50 ce, and T. C. Skeat dates it to the first century bce. Tov, *Greek Minor Prophets Scroll*, 19–26.

<sup>20</sup>Regarding the citation and the uncertainty that it is to be attributed to Theophilus of Antioch, see pp. 9–10, above.

<sup>21</sup>Tertullian may have cited the Song according to an Old Latin (OL) translation made during the second century. Regarding the first appearances of OL Canticles, see the introduction in Schulz-Flügel, *Vetus Latina*.

<sup>22</sup>See the “Note Regarding 1:4” and the “Note Regarding 5:12.2,” in Chapter 1 for a discussion of the issues.

<sup>23</sup>In Song of Songs 8:7, Codex Sinaiticus reads *ἐξουδενώσει ἐξουθενήσουσιν*. The form *ἐξουθενήσουσιν* is early. Is it the sole surviving form in all our manuscripts of the original wording, or just an orthographic slip on the part of scribe A?

<sup>24</sup>On the chronological significance of forms in *ἐξουδ-* in comparison to *ἐξουθ-*, see Barthélemy, *Devanciers d'Aquila*, 103, and the full discussion in Henry St. John Thackeray, *A Grammar of the Old Testament in Greek According to the Septuagint* (Cambridge: University Press, 1909), 58–62. Thackeray's analysis should now be redone in the light of new papyri to see if the results are still consistent.



### **E. Semantic Adequacy**

The Hebrew Song of Songs contains a particularly large number of *hapax legomena* and other rare and obscure words. The translator had modest skill in understanding his Hebrew and translating it into Greek. In order to render the difficult vocabulary of Song of Songs, the translation sometimes grasps at straws. For example, in 1:7, περιβαλλομένη is a desperate attempt to translate the obscure word עטיה. In 2:17, κοιλωμάτων is a brave attempt to translate the truly obscure *hapax legomenon*, בתר. In 4:1 and 6:5, the root גלש (found nowhere else) is treated as if it were גלה. In 7:2, the *hapax* חמוקי is rendered by ῥυθμοί, “motions, rhythms, forms” — a good guess, probably based on the context. In 7:6, the OG renders the rare word of uncertain meaning, רהמים, “things running, gutters”<sup>25</sup> with an equally rare Greek word παραδρομαῖς, “things running by, attendants, courses,” without achieving more clarity.<sup>26</sup> In a failure to understand the parallelism of 1:10, the rare word תור, “turn, plait” is translated as if it were תור, “turtle-dove.” In 1:11, ὁμοιώματα renders the same root, apparently read as תאר, “appearance.”

The *hapax legomenon* חרכים, “lattice,” in 2:9 is rendered accurately δικτύων, “lattice-work.” Later readers such as Origen would understand δικτύων in its more usual sense, “nets.”<sup>27</sup>

Reading שנים/ו, “and teeth,” instead of ישנים, “of the sleepers,” may have been a trick of the eye (or a slip of the pen) mistaking *waw* for *yodh*, but it turned a very difficult passage (7:10) into a relatively simple one.

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<sup>25</sup>The word means “watering trough” in its only other uses (Genesis 30:38, 41; Exodus 2:16). In Song of Songs, it is usually rendered something like “tresses” or “long streaming hair.” See Pope, *Song of Songs*, 630; Ariel Bloch and Chana Bloch, *The Song of Songs: A New Translation with an Introduction and Commentary*, afterword by Robert Alter (New York: Random House, 1995), 204.

<sup>26</sup>Then the OL translates the OG with a formal equivalent, *transcursibus*, “a running past.”

<sup>27</sup>Commentary, §3.13 (near the end). Baehrens, *Origenes Werke*, Vol. 8, 221–222. Lawson, *Origen*, 237.

We see at several points that last refuge of a desperate translator: the transliteration of an otherwise untranslatable term. This device occurs in θαλπιώθ (4:4), ἀλώθ (4:14), θαρσείς (5:14), and Ναδάβ (7:2). The word פֶּז appears twice, transliterated “καὶ φαζ” in 5:11 and translated “χρυσᾶς” in 5:15. Transliteration is of course an admirable course of action for proper names: Σανίρ and Ἑρμών (4:8); Ἑσεβών (7:5); and (dubiously) Ἀμυναδάβ (6:12). One would wish it had been used for בַּת רַבִּיִּים, “Bath-Rabbim” instead of θυγατὸς πολλῶν (in 7:5).

A number of odd readings in OG may be attributed to dividing words differently from MT. For example, the PARALLEL ALIGNMENT tentatively follows Gottfried Kuhn’s conjecture that OG read פת מ/על for מעלפת in 5:14.<sup>28</sup> There are several explanations of how the relatively simple מרבר in 8:5 might turn into λελευκανθισμένη.<sup>29</sup>

Translating רִי as “breasts” rather than as “loving” caused problems that opened opportunities for allegorization.<sup>30</sup> The word ἀδελφιδός is not quite a literal translation of רִי. One would expect “uncle” rather than “nephew” for a literal translation. While ἀδελφιδός may be a caritative term (like “beloved,” “sweetheart,” “true love”), there is no evidence for it as such outside Song of Songs and the literature dependent on it. Translating it as a term of relationship led to a wide range of relationships in the daughter translations: such as sister’s son, brother’s son, cousin.<sup>31</sup>

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<sup>28</sup> Compare Pope, *Song of Songs*, 544, who finds this conjecture bizarre and suggests that the OG translator “guessed” at the meaning of MT מעלפת.

<sup>29</sup> Pope, *Song of Songs*, 661–662, lists several conjectures.

<sup>30</sup> On the level of narrative, the main problem can be expressed thus: why is the bride so interested in the groom’s breasts? Origen explains that the groom has revealed his breasts to her. After a long explanation of breasts and wine, he interprets them allegorically: the teachings that flow from Jesus’s breasts are better than the wine of the Law and the Prophets. Origen *Commentary* §1.2; Baehrens, *Origenes Werke*, Vol. 8, 92.14–97.26; Lawson, *Origen*, 62–70. For Hippolytus, the two breasts are the commandments of the Law and the Gospel, and he urges, “Now suck milk from the breasts that you may be an established and perfected witness.” Hippolytus *Commentary*, §2.3; Garitte, *Traité d’Hippolyte*, 26. See also Urbach, “Homiletical Interpretations,” 257–258.

<sup>31</sup> See “Note Regarding 1:12,” in Chapter 1.

We have seen that the OG translation occasionally adds a word or two to improve the Greek. For example, in 6:8, the addition of a relative smooths out the Greek considerably. In 3:3, the negative particle μή makes it clear that the question expects a negative answer. In 1:10, the presence of τι makes a better exclamation in Greek, just as the presence of מִה makes a better exclamation in Hebrew (as in 4:10; 7:2). On the other hand, the beginning of 8:1 is awkward in Greek, whether as an exclamation or a question.

One of the more interesting translations of the OG appears in the oath formula in 2:7 (repeated in 3:5; 5:8 with obeli; 8:4):

ב/צבאות	ἐν ταῖς δυνάμεσιν
או	καὶ
ב/אילות	ἐν ταῖς ἰσχύσεσιν
ה/שדה	τοῦ ἀγροῦ

The Hebrew nouns (צבאות, “female gazelles”; אילות, “female deer”; שדה, “field”) sound like divine epithets (צבאות, “hosts”; אלהים, “gods, goddesses”; שדי, “Shaddai”), which one expects in an adjuration. They are probably meant as paronomasia: an imitation, parody, or survival of an oath invoking multiple divine beings. The OG rendering, “by the hosts and powers of the field,” is relatively monotheistic, but not as innocuous as “by the gazelles and does of the field.”

## **F. Allegorical Interpretation**

Although Old Greek Song of Songs is a “literal” translation (in the sense of consistently representing each part of its Hebrew with a formal equivalent), its treatment of certain proper names raises the question whether it assumes an allegorical interpretation of the book. The renderings of most direct relevance are these: ראש אמנה by ἀρχῆς πίστεως in 4:8 and תרצה by εὐδοκία in 6:4.<sup>32</sup>

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<sup>32</sup>See also “Note Regarding 4:8,” in Chapter 1, and Treat, “Aquila, Field, and Song of Songs.”

אֲמָנָה as a place-name (Ammāna in the Anti-Lebanon mountains) is a *hapax legomenon*,<sup>33</sup> but אֲמֻנָה, “faithfulness,” occurs fairly frequently in the Hebrew bible. It appears that the OG translation simply chooses to translate etymologically. I am inclined to believe that if the translation had meant ἀρχῆς πίστεως to be understood allegorically, it would also have rendered Σανίρ in the very next phrase with a translation amenable to allegorical interpretation.

תִּרְצָה occurs more frequently in the Hebrew bible, both as a place name and as a personal name. Where OG renders תִּרְצָה by εὐδοκία in Song of Songs 6:4, Aquila has κατ’ εὐδοκίαν, Symmachus has (ὥς) εὐδοκίῃ, Theodotion has (ὥς) εὐδοκῶ, and Quinta has ἕως εὐδοκῶ. Virtually everyone in antiquity<sup>34</sup> seemed to prefer an etymological rendering of תִּרְצָה here, probably because the ancient Israelite city of Tirzah was no longer familiar.

The rendering, “Ἐὰν μὴ γνῶς σεαυτήν,” in Song of Songs 1:8 could easily be understood as a rendering that assumes an allegorical interpretation of the Song. It can also be explained simply as a formal representation of the Hebrew, perhaps with the famous aphorism, “γνῶθι σεαυτόν,” in mind.

Indeed, I am inclined to think that the OG Song of Songs in general is concerned simply to represent the Hebrew as carefully as possible in Greek — and leaves other issues of interpretation to the reader. In his *Commentary*, Origen says:

We must not, however, overlook the fact that in certain exemplars we find written, “For your sayings are better than wine,” instead of what we read, “For your breasts are better than wine.” But although it may seem that this gives a plainer meaning in regard to the things about which we have discoursed in the spiritual interpretation, we ourselves keep to what the

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<sup>33</sup>It does also appear as a *Qere* in 2 Kings 5:12.

<sup>34</sup>The Targum uses the etymological meaning. Midrash Rabbah uses this meaning (among others).

Seventy interpreters wrote in every case. For we are certain that the Holy Spirit willed that the figures of the mysteries should be roofed over in the Divine Scriptures, and should not be displayed publicly, and in the open air.<sup>35</sup>

The great proponent of spiritual interpretation did not expect spiritual interpretations to be incorporated into the Greek translations of the Song of Songs. It is unlikely that we will find them there either. The OG translation is relatively unmarked with regard to allegorical interpretation: readers can read allegory in it or not, according to their presuppositions.

### **G. Section Divisions: Numbers, Paragraphi, Rubrics**

OG Song of Songs is also relatively unmarked in regard to divisions of the text. There are four kinds of division common in the manuscripts: enumerated major divisions, enumerated minor divisions, paragraphi, and rubrics. Table 6 shows how these divisions are distributed in several important witnesses.

**Table 6: Summary of Divisions in MSS of OG Song of Songs**

Verse (or line) before which division occurs	Numeral of Divisions in Codex Vaticanus	Numeral of Divisions in Codex Sinaiticus	Numeral of Divisions in 161	Paragraphi in these MSS	Rubrics in these MSS
1:1	α A	A	α		
1:2.1	β			B	S A
1:2.2					V <sup>36</sup>
1:3.2			β		
1:3.3					A
1:4.3	γ		γ	B	SZF V
1:4.4	δ			B	SZF V
1:4.6				V	S V
1:5	ε			B V	SZFAV

<sup>35</sup>Commentary §1:3 (at the end). Lawson, *Origen*, 74. See Baehrens, *Origenes Werke*, Vol. 8, 101.

<sup>36</sup>This rubric is located immediately (without a linebreak) after the first line of the verse. In some earlier version of these rubrics, there may have been a rubric (ἡ νυμφή) before the first line of verse 2, but it dropped out due to the large capital Φ at the beginning of the first line.

1:6			δ		ZF
1:7			ε	B	SZF V
1:8.1	ς			B	SZF V
1:8.2					161
1:9			ς		161
1:10				S	SZF
1:11	ζ		ζ	B	161
1:12.1					ZF
1:12.2	η			BS V	S AV 161
1:13			η		
1:15	θ	B B	θ	BS V	SZFAV 161
1:16	ι			BS	SZFAV 161
1:17			ι		
2:1	ια			B V	SZF V 161
2:2			ια	B	SZF
2:3	ιβ			BS V	S V 161
2:4			ιβ	BS V	SZF V
2:6				BS	SZF
2:7			ιγ	BS V	SZF V
2:8			ιδ	S	SZF
2:9.3				BS	SZF
2:10.1				B V	ZF V
2:10.2			ιε		A 161
2:13.3			ις	V	V
2:14.2				B	
2:14.3					161
2:15			ιζ	BS V	SZF V 161
2:16.1				B V	SZF V 161
2:16.2			ιη		
2:17.2				B	A
3:1			ιθ	B	
3:3.2				S	SZF
3:4.3				S	SZF
3:5			κ	BS	SZF
3:6	ις	Γ Γ	κα	BS	SZFA 161
3:7			κβ	B	ZF
3:9			κγ	B	
3:11			κδ	B	161
4:1.1	ιζ			B	ZF 161
4:1.2				B	
4:1.4				B	
4:2			κε	B	
4:3.1			κς	B	

4:3.3				B	ZF
4:4				B	
4:5			κζ	B	
4:6.2					ZF
4:7			κη		ZF
4:8				V	V
4:9			κθ	V	V
4:10.1				B	
4:10.2			λ		
4:11				B	
4:12			λα	B	
4:13			λβ	B	
4:15			λγ	B	
4:16.1	ιη			B	ZFA 161
4:16.3				S V	SZF V
5:1.1	ιθ		λδ	BSAV	SZFAV 161
5:1.5				S V	SZF V
5:2.1	κ		λς	B V	ZF V
5:2.2				S	S 161
5:2.3	κα			B V	SZF V 161
5:3	κβ		λζ	BS V	SZFAV 161
5:4			λη	B V	ZF V
5:5.1					ZF
5:5.3			λθ		
5:6.2				V	V
5:7			μ		V
5:8			μα	V	ZF V
5:9	κγ		μβ	BS V	SZF V 161
5:10	κδ			BS V	SZF V 161
5:11			μγ		
5:13			μδ		
5:14			με		
5:15.3			μς		
6:1	κε			BS V	SZF V 161
6:2	κς		μζ	BS	SZF 161
6:4	κζ	Δ Δ	μη	B V	SZFAV 161
6:5.3			μθ		
6:7			ν		
6:8			να	B	
6:9.4				V	V
6:10			νβ	BS V	SZFA
6:11.1			νγ	S	SZF V 161
6:11.2	κη			B	

6:11.4				S	S
7:1.1	κθ		νδ	BS V	SZF V
7:1.3	λ			BS V	SZF V
7:1.4	λα			B	
7:2				V	ZF V 161
7:2.3			νε		
7:6.1			νς		
7:6.3				B	
7:7			νζ		
7:9.1	λβ		νη	B V	ZF V 161
7:9.3	λγ			B	
7:10.2	λδ			BS	SZF
7:11			νθ		
7:12				B	ZF
7:14.1					ZF
7:14.3			ξ		
8:1				B	Z
8:3			ξα	B	F
8:4				B V	ZF V 161
8:5.1	λε			BS	SZF V <sup>37</sup>
8:5.3	λς			BS	SZF A 161
8:5.4				V	
8:6.5			ξγ		
8:8			ξδ	B V	ZF V 161
8:10	λζ		ξε	BS V	SZF V 161
8:11	E		ξς		
8:12	ληθ (λη-λθ)		ξζ	B	
8:13	μ			BS	SZF
8:14					F
subscriptio				BS	

The major divisions shared by BA seem significant enough to be very old, but they are later additions to these manuscripts, as Swete points out. The 40 smaller divisions of B are the work of the first hand, but the five larger divisions are in a later hand.<sup>38</sup> The first

<sup>37</sup>This rubric is located in Codex Venetus in the upper margin of folio 20 Verso (just before 8:5.4). Erich Klostermann, "Eine alte Rollenverteilung zum Hohenliede," *Zeitschrift für die alttestamentliche Wissenschaft* 19 (1899): 162, places it at the beginning of the verse, a more logical place.

<sup>38</sup>Perhaps the eleventh-century hand of Clement the Monk, who took it upon himself to restore the text and leave his name on folios 238 and 264. Henry Barclay Swete, *An Introduction to*



hand of Codex Sinaiticus (Scribe A) is apparently not responsible for its enumerated divisions,<sup>39</sup> but they might be the work of Scribe D, who corrected the manuscript.<sup>40</sup> The minor divisions of B and 161 seem largely unrelated to one another, and would therefore probably represent unrelated traditions. For the possibility that the rubrics represent old traditions, see the next two chapters.

### **H. Line Divisions: Stichi, Cola, and Stops**

Ancient scribes were paid by the στίχος, the technical term for a line of writing.<sup>41</sup> In some cases, prose was copied in στίχοι of a size comparable to those of poetry.<sup>42</sup> Another system was to vary the length of the στίχος according to sense-units known as κῶλα and κόμματα,<sup>43</sup> roughly, “clauses and phrases.” In his “Preface to Isaiah,” Jerome introduces his use of *cola et commata* for his new translation of the prophets as follows:<sup>44</sup>

Nemo cum prophetas versibus viderit esse descriptos, metro eos aestimet apud Hebraeos ligari et aliquid simile habere de Psalmis vel operibus Salomonis; sed quod in Demosthene et Tullio solet fieri, ut per cola scribantur et commata, qui utique prosa et non versibus conscripserunt, nos quoque utilitati legentium providentes interpretationem novam novo scribendi genere distinximus.

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*the Old Testament in Greek*, revised by Richard Rusden Ottley (Cambridge: Cambridge University Press, 1902; reprinted, New York: Ktav Publishing House, Inc., 1968), 351.

<sup>39</sup>Swete, *Introduction*, 352, referring to Tischendorf’s notes in his facsimile, Constantinus Tischendorf, ed., *Bibliorum Codex Sinaiticus* (St. Petersburg: Giesecke & Devrienty, 1862), v.

<sup>40</sup>Compare the case of the Eusebian numeration in Milne and Skeat, *Scribes and Correctors*, figure 11 opposite p. 38.

<sup>41</sup>For example, Diocletian set the prices for 100 lines of the best writing at 25 denarii, second quality at 20 denarii, and legal documents at ten denarii. See the quotation of *Edictum Diocletiani de pretiis rerum venalium*, in Eric Gardiner Turner, *Greek Manuscripts of the Ancient World* (Princeton: Princeton University Press, 1971), 1.

<sup>42</sup>Sixteen syllables (an average of 37–38 letters) per stich for hexameters, or twelve syllables (28–29 letters) per stich for iambic trimeters. See Swete, *Introduction*, 345.

<sup>43</sup>See Swete, *Introduction*, 345.

<sup>44</sup>Jerome, “Prologus Hieronymi in Isaia Propheta,” in Robert Weber, ed., *Biblia Sacra: Iuxta Vulgatam Versionem*, Editio Minor (Stuttgart: Deutsche Bibelgesellschaft, 1969, 1983), 1096. Following “the ancient manuscripts,” Weber printed the text of the Vulgate *per cola et commata* (and without explicit punctuation, except for the books in the Appendix). Weber, *Biblia Sacra*, xxii.

Let no one who has seen the Prophets written down in stichs judge them to be in verse among the Hebrews and at all similar to Psalms or the works of Solomon. But, because it is customary to write Demosthenes and Cicero *per cola et commata* (even though both of them wrote prose and not verse), we too (out of concern for a usable text for readers) have used the new style of writing to make divisions in the new translation [of the prophets].

Here, Jerome seems to assume the use of writing *per cola et commata* for Psalms and the books of Solomon. Hesychius of Jerusalem follows the same procedure in writing the Minor Prophets: he argues that Psalms, Proverbs, Qoheleth, Job, and Song of Songs had been written “οὕτω μερισθέντα τοῖς στίχοις”<sup>45</sup> (“divided thus in stichi”).

Hippolytus of Rome mentions the stichometry of Song of Songs in the introduction to his commentary on the Song of Songs:<sup>46</sup>

Ἀναφέρεται δὲ καὶ ἕτερον βιβλίον τοῦ ἐκκλησιαστοῦ, στίχοις ψη΄. Ἀναφέρεται δὲ καὶ τὸ ᾠσμα τῶν ᾠσμάτων, ἐγγύς που ἢ πλέον τ΄.

And also another book, Ecclesiastes, is attributed [to Solomon], with 708 stichs. And also the Song of Songs is attributed to him, with somewhere around 300 or more.<sup>47</sup>

It appears, then, that at the beginning of the second century, the Song was arranged in στίχοι.

Examination of the manuscripts at our disposal gives some comfort to the notion that the Song of Songs was arranged *per cola et commata* from a very early period. Not all of our manuscripts arrange Song of Songs in *commata*. The following manuscripts do arrange the Song of Songs in *commata*: 924 P<sup>Ber</sup> P<sup>Dam</sup> B<sup>SAC</sup> 147. The following do not: P<sup>Ham</sup> 952 V. P<sup>Ham</sup> uses a mark shaped like a level obelus (÷) to indicate stops that

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<sup>45</sup> Cited in Swete, *Introduction*, 346, from PG 23.1339-1340. Hesychius died after 451.

<sup>46</sup> Hippolytus, Commentary on Song of Songs 1.11. Marcel Richard, “Une paraphrase grecque résumée du commentaire d’Hippolyte sur le Cantique des Cantiques,” *Le Muséon* 77 (1964), 142.

<sup>47</sup> The Georgian version reads, “and the Song of Songs, which has no more than 300 songs.” See Gérard Garitte, ed., *Traité d’Hippolyte: sur David et Goliath, sur le Cantique des cantiques et sur l’Antéchrist*. Corpus Scriptorum Christianorum Orientalium 264, Scriptores Iberici 16 (Louvain: E. Peeters, 1965), 24.

usually correspond to *commata* in other manuscripts. V arranges its text in 182 larger sections.

Table 7 shows how stops and *cola et commata* correspond in several manuscripts that are available for Song of Songs 5:8–6:3. These particular verses have the advantage that four papyri overlap in them: 952, PBer, PDam, and PHam. Many of the sense-breaks are obvious (this circumstance is both an advantage and a disadvantage).

**Table 7: Stichoi in 5:8-6:3**

- marks location of stops.
- ¶ marks location of linebreaks (stichoi).
- marks lacunæ in which a witness offers no evidence.
- [•] marks stops supplied by the editor in PHam's lacunæ.

Stich	Text Begins	952	Ber	Dam	Ham	B	S	A	V	SyH	147
5:8.1	ὤρκισα	-	-	¶	[•]	¶	¶	•¶	•	•¶	
.2	ἐν ταῖς δυνάμ.	-	-	¶	•	¶	¶	•¶	•¶	•¶	•
.3	ἐὰν εὖρητε	-	-	¶	-	¶	¶	•¶	•	•¶	•
.4	ὅτι τετρωμένη	-	-	¶	•	¶	¶	•¶	•¶	•¶	•¶
5:9.1	τί ἀδελφιδός	-	-	-	•	¶	¶	•		•¶	•
.2	τί ἀδελφιδός	-	-		•						•
	ὅτι οὕτως	-	-	¶	•	¶	¶	•¶	•¶	•¶	•
5:10.1	ἀδελφιδός μου	-	-		[•]	¶	¶	¶			•
.2	ἐκλελοχισμένος	-	-	¶	•	¶	¶	¶	•	•¶	•
5:11.1	κεφαλὴ	-	-	¶	[•]	¶	¶	•¶	•	•¶	•
.2	βόστρυχοι	-	-								•
	μέλανες	-	-	¶	[•]	¶	¶	•¶	•¶	•¶	•
5:12.1	ὀφθαλμοὶ		-			¶			•		
	ἐπὶ πληρώματα		-	¶	[•]	¶	¶	•¶		•¶	
.2	λελουσμένοι		-	¶	•	¶	¶	•¶	•¶		•
.3	καθήμενοι	•	-	¶	•	¶	¶	¶	•¶	•¶	•¶
5:13.1	σιαγόνες		¶	¶	[•]	¶	¶	•¶	•	•¶	•
.2	χείλη	•	¶	¶	[•]	¶	¶	•¶	•	•¶	•
5:14.1	χεῖρες	•	¶	-	[•]	¶	¶	¶	•¶	•¶	•¶
.2	κοιλία		¶	-	[•]	¶	¶	•¶	•	•¶	•
	ἐπὶ λίθου			-	[•]						
5:15.1	κνήμαι		¶	-		¶		¶		•¶	•
.2	τεθεμελιωμένοι	•	¶	-	•	¶	¶	¶	•¶	•¶	•¶
.3	εἶδος αὐτοῦ			-							•

	ὥς κέδροι	•	¶	-	•	¶	¶	•¶	•¶	•¶	
5:16.1	φάρυγξ			-							•
	γλυκασμοὶ	•	¶	-	[•]	¶	¶	•	•¶	•¶	•
.2	οὗτος ἀδελφιδὸς		¶	-		¶					•
.3	καὶ οὗτος			-				•¶			
	θυγατέρες		¶	-	•	¶	¶	•¶	•¶	•¶	•
6:1.1	ποῦ ἀπῆλθεν	•		-							
	ἡ καλὴ ἐν		¶	-		¶	¶	•¶	•	•¶	•
.2	ποῦ ἀπέβλεψεν		¶	-		¶		•¶			
.3	καὶ ζητήσομεν		¶	-	[•]	¶	¶	¶	•¶	•¶	•¶
6:2.1	ἀδελφιδὸς μου		¶	-	•	¶	¶	¶	•¶	•¶	•
.2	εἰς φιάλας		¶	-	•	¶	¶	•¶		•¶	•
.3	ποιμαίνειν	•	¶	-	•	¶	¶	•¶	•	•¶	•
6.3.1	ἐγὼ τῷ ἀδελφιδῷ			-							•
	καὶ ἀδελφιδὸς		¶	-	[•]	¶	¶	•¶	•¶	•¶	
.2	ὁ ποιμαίνων	•	¶	-	•	¶	¶	•¶	•¶	•¶	•¶

The twelfth-century manuscript 147 stands out as having gone its own way. In particular, 147 has an eccentric stich at 5:15-16. Otherwise, there is considerable agreement between the manuscripts on where *cola et commata* should begin and end. In 5:8-6:3, there is a high degree of agreement between the *cola et commata* of PBer PDam BSA SyH, the stops in V, and the ÷ stops in PHam. Stops in 952 147 and *stichoi* in V 147 agree with the others less often. The agreement is not total in this relatively simple passage, even in PHam PBer PDam BSA SyH.<sup>48</sup> Scribes rearranged the *cola et commata* as necessary, with the same freedom that they corrected other errors (and readings that looked like errors).

I suspect that the OG translation of Song of Songs rendered its Hebrew using *cola et commata*. If not, then a relatively stable arrangement of *cola et commata* became a standard part of many manuscripts at a very early period. Many of the *cola et commata* were preserved either as *stichi* or as stops in later manuscripts, but scribes felt free to

<sup>48</sup> An interesting disagreement occurs just before our sample, between 5:5 and 5:6. Where our versification makes its transition, witnesses AV Fa put a stop and a start a new stich. BS SyH continue the stich through the next clause. See 147 CatP. For other interesting breaks, see 7:7; 7:8.

rearrange them. Some scribes simply ignored them and wrote the text without them to conserve space. PHam is an interesting compromise. The text is written to conserve space, but a mark preserves the *cola et commata* as an aid to the reader.

There is no reason to believe that the original OG manuscript or any early copies had stops in the text. As a rule, they do not appear in P<sup>Ber</sup> P<sup>Dam</sup> B<sup>S</sup>. On the other hand, stops in AV 147 often agree. Codex A often uses a stop after foreign words to indicate word division. It often does not use a stop before a rubric or in other places where a sense-break is obvious. It tends to use a stop only where it is required for clarity. Codices V and 147 use them more frequently.

If the original OG or an early manuscript introduced *cola et commata* into the Song of Songs, how many στίχοι should it have? We can only be approximate, because we have no way of reconstructing the original arrangement. We have seen that Hippolytus lists about 300. The Stichometry of Nicephorus lists 280 and the stichometry in Codex Claromontanus lists 300.<sup>49</sup> Klostermann counts 286 στίχοι in 161 and 248, and 353 στίχοι in 253.<sup>50</sup> I count 348 στίχοι in A, 352 in B, 343 in S, and 356 in Rahlfs. My edition has 363.<sup>51</sup>

Usually, the Greek *cola et commata* are consistent with the sense-divisions of the MT. But see the transition from 2:13 to 2:14.

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<sup>49</sup>Swete, *Introduction*, 346.

<sup>50</sup>See the appendix in Erich Klostermann, *Analecta zur Septuaginta, Hexapla und Patristik* (Leipzig: A. Deichert'sche Verlagsbuchhandlung, 1895).

<sup>51</sup>I have tended to begin a new line whenever an ancient witness makes a reasonable linebreak. I have inclined toward a generous number of lines, partly for clarity and partly to make references easy.

Ketiv	ל/כי	Qere	ל/ך	ἐλθέ
	רעית/י			ἢ πλησίον μου
	יפת/י			καλή μου
				+περιστερά μου
<i>end of last stich in 2:13 in BSAC SyH</i>				
	ל/כי		ל/ך	καὶ ἐλθὲ
			ל/ך	σὺ
<i>end of verse 2:13 in MT</i>				
	יונת/י			περιστερά μου
	בחגוי			ἐν σκέπη
	הסלע			τῆς πέτρας

The *cola et commata* make it easier for a reader to make sense of the text. They also guide the reader's perception away from other options that might have presented themselves if the text were not divided.

## Chapter 3

### Rubrics in Old Greek Song of Songs

#### A. Introduction

One of the difficulties encountered by a reader of the Song of Songs is determining who is speaking to whom at any given time. In the English text, for example, it is clear that some of the lines are addressed to a man, others to a woman, and still others are addressed to a group, such as the “daughters of Jerusalem.” Similarly, though less obviously, each line is spoken by a man, a woman, or a group. The Song of Songs has no overall narrator who indicates to us who is speaking to whom. The changes in person, in “voice,” are left to the reader to infer, much as the reader must also infer changes in situation or style.

The reader of the original Hebrew text also has to infer these changes of person, but the process is usually more intuitive for the reader of Hebrew than for the reader of English because Hebrew has more grammatical markers of gender and number than English does. Hebrew nouns, adjectives, participles, and pronouns are usually marked for both gender and number. Even verbs are frequently marked for gender since Hebrew verbs have separate masculine and feminine forms in the second and third persons. In the Hebrew text, grammatical cues often clarify the gender and number of the speakers and their addressees.<sup>1</sup>

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<sup>1</sup>Some forms, however, remain ambiguous, especially if one considers only the consonantal text. The Mishnah, *Abodah Zarah* 2:5, preserves an instance in which two second-generation Tanna'im differed on how to read the unpointed consonantal text of Song 1:2. Does one read the Hebrew consonants of the word יְיָיָךְ as יְיָיָךְ (so that the pronoun “your” in the suffix is masculine) or as יְיָיָךְ (so that the “your” is feminine)? The argument was settled on the basis of context: “R. Joshua said to R. Ishmael: Ishmael, my brother, how do you read? *For your [masculine] love is better than wine*, or *For your [feminine] love is better than wine*? He answered, *Your [feminine] love is better than wine*. R. Joshua said to him: It is not so, for its neighboring verse teaches us concerning it: *Your [masculine] ointments yield a sweet fragrance*.” The text does not explain how one knows that the equally ambiguous “Your ointments” has a masculine suffix.

Readers of ancient Greek and Latin translations of Song of Songs did not have the same advantage, at least with respect to gender. There were fewer grammatical cues to gender in these languages (although many more than in English). As a result, Latin and Greek manuscripts of the Song of Songs sometimes provide an indication of the voices in a series of *rubrics*. The term “rubrics” is being used here in its most basic sense: words written in red ink. These rubrics direct the reader’s interpretation of the text by assigning the various lines of the book to different speakers, and sometimes by indicating the addressees and other aspects of the situation assumed by the text. The rubrics are not part of the text itself—the color of their ink makes them stand out clearly from the rest of the text. Instead, they are actually an interpretation of the text, an interpretation that governs the reader’s interpretation by providing a frame of reference. On the other hand, they have been insinuated into the text and are very difficult to ignore. Before the reader has a chance to come to an independent judgment, they have already shaped the process of reading—the reader’s task of inferring speakers, situations, and meaning.

The following four Greek manuscripts have rubrics in Song of Songs: Sinaiticus, Alexandrinus, Venetus, and 161. There are surely other rubricated manuscripts of Song of Songs that have not yet been published.<sup>2</sup> The following manuscripts do not have rubrics: Codex Vaticanus, Codex Ephraemi, PHam, 952, 924, PBer, PDam, 147, and 502.

This chapter looks briefly at the rubrics in these four Greek manuscripts. The Sinaiticus set is a special case, because we also have Latin witnesses to the same tradition. Chapter Four will provide a fuller text, translation, and discussion of the Sinaiticus rubric-tradition.

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<sup>2</sup>These four Greek manuscripts have been published. Erich Klostermann, “Eine alte Rollenverteilung zum Hohenliede,” *Zeitschrift für die alttestamentliche Wissenschaft* 19 (1899): 158, implies that there are many Greek and Latin manuscripts of Song of Songs with rubrics. Regarding Latin manuscripts of Song of Songs with rubrics, see below in section “F. Latin Rubrics.”



### **B. Codex Alexandrinus**

Codex Alexandrinus is a fourth-century manuscript. Because its text of the Song of Songs contains the simplest rubrics, we will consider it first. Codex Alexandrinus also uses red ink to decorate the colophons that mark the end of each biblical book.<sup>3</sup> As a rule, each rubric in the Song is centered on its own line before the text to which it refers. At 4:16, however, the rubric has been placed in the margin, apparently because the scribe who wrote the text neglected to leave space for it. Table 8 provides a list of the rubrics in Codex Alexandrinus.

**Table 8: The Rubrics in Codex Alexandrinus<sup>4</sup>**

<b>Location</b>	<b>Rubric</b>	<b>Translation</b>
1:2	ἡ νύμφη	The bride
1:3.3	ὁ νυμφίος	The groom
1:5	ἡ νύμφη	The bride
1:12.2	ὁ νυμφίος	The groom
1:16	ἡ νύμφη	The bride
2:10.2	ὁ νυμφίος	The groom
2:17.2	ἡ νύμφη	The bride
3:6	ὁ νυμφίος	The groom
4:16	ἡ νύμφη	The bride
5:1	ὁ νυμφίος	The groom
5:3	ἡ νύμφη	The bride
6:4	ὁ νυμφίος	The groom
6:10	ἡ νύμφη	The bride
8:5.3	ὁ νυμφίος	The groom

These fourteen rubrics simply alternate between “the bride” (or fiancée) and “the groom” (or fiancé). The Alexandrinus rubrics contain no other voices. They do not contain verbs, addressees, or attendant circumstances. This brevity is especially striking when one

<sup>3</sup>Plates 1–9 in the back of Milne and Skeat, *Scribes and Correctors*, display the colophons of Sinaiticus in red and black. Plates 10–43 display the colophons of Alexandrinus in red and black.

<sup>4</sup>T. C. Skeat, ed., *The Codex Alexandrinus (Royal Ms. 1 D. v-viii) in Reduced Photographic Facsimile*, Volume 4, Old Testament: 1 Esdras–Ecclesiasticus (London: The Trustees of the British Museum, 1957).

compares Alexandrinus' rubric, "the bride" in 6:10 to Sinaiticus' rubric at the same place: "daughters and queens have seen the bride and have blessed her."

Like other ancient Greek manuscripts with dialogue,<sup>5</sup> the rubrics of Codex Alexandrinus did not mark every change in speaker. For example, the verses 1:8–9 are clearly spoken to the bride, but Alexandrinus's last attribution (in 1:5) has the bride as the *speaker*. Verses 1:13–14 must be spoken by the woman, but Alexandrinus's last attribution (in 1:12.2) was to the groom.

### **C. Codex 161**

The rubrics in Codex 161 are similar to those of Codex Alexandrinus, and we may usefully consider them next. Codex 161 is a fourteenth-century minuscule on paper. Because there is no facsimile of this manuscript, I do not know how the rubrics are arranged on the paper.

**Table 9: The Rubrics in Codex 161<sup>6</sup>**

Location	Rubric	Translation
1:8.2	φίλοι	Friends
1:9	νυμφίος	Groom
1:11	φίλοι	Friends
1:12.2	νύμφη	Bride
1:15	νυμφίος	Groom
1:16	νύμφη	Bride
2:1	νυμφίος	Groom
2:3	νύμφη	Bride
2:10.2	νυμφίος	Groom
2:14.3	νύμφη	Bride
2:15	ὁ νυμφίος	The Groom
2:16	νύμφη	Bride
3:6	φίλοι	Friends
3:11	νύμφη	Bride

<sup>5</sup>See section "I. Precedents for the Song of Songs Rubrics," below.

<sup>6</sup>Published by Erich Klostermann, *Analecta zur Septuaginta, Hexapla und Patristik* (Leipzig: A. Deichert'sche Verlagsbuchhandlung, 1895), 41–42.

4:1	νυμφίος	Groom
4:16.1	νύμφη	Bride
5:1.1	νυμφίος	Groom
5:2.2	νύμφη	Bride
5:2.3	νυμφίος	Groom
5:3	νύμφη	Bride
5:9	νεάνιδες	Maidens
5:10	νύμφη	Bride
6:1	νεάνιδες	Maidens
6:2	νύμφη	Bride
6:4	νυμφίος	Groom
6:10	νύμφη	Bride
7:2.1	νυμφίος	Groom
7:9	νύμφη	Bride
8:4	φίλοι	Friends
8:5.3	νυμφίος	Groom
8:8	φίλοι	Friends
8:10	νύμφη	Bride

These rubrics share much with the rubrics of Codex Alexandrinus. Both the Alexandrinus rubrics and the 161 rubrics are fairly simple and are rather sparsely distributed throughout the Song. Neither contain verbs, addressees, or attendant circumstances. The 161 rubrics add the Friends (of the Groom) and the Maidens to the speakers, and there are more changes of speaker in 161.

Many of the rubrics in Alexandrinus appear identical in the rubrics of 161, except that 161 tends not to have the definite article. The distribution of roles do not always agree, however. For example, Alexandrinus assigns 1:12.2 to the Groom but 161 assigns it to the Bride. It is unlikely that the rubrics of 161 go back directly or indirectly to those of Alexandrinus. It appears more probable that both the Alexandrinus and 161 rubrics derive from a common tradition.

### **D. Codex Sinaiticus**

Codex Sinaiticus is a fourth-century manuscript uncial codex.<sup>7</sup> Codex Sinaiticus also rubricates the “titles” of the Psalms and uses red ink for the Eusebian Canons in the Gospels. Like Codex Alexandrinus, Codex Sinaiticus uses red ink in decorating colophons to biblical books.<sup>8</sup> Each rubric in the Song of Songs is indented (set in eisthesis) on one or more lines before the text to which it applies. See Plate 1 at the end of this chapter.<sup>9</sup>

When the rubricator of Sinaiticus came to the space left for the rubric at 5:2.3, he accidentally put in the rubric for 5:3 instead. Then he had to cancel the writing and fit in the text for the correct rubric.

**Table 10: The Rubrics in Codex Sinaiticus<sup>10</sup>**

Location	Rubric	Translation
1:2.1	ἡ νύμφη	The bride
1:4.3	ταῖς νεανίσιν ἡ νύμφη διηγείται περὶ τοῦ νυμφίου ᾧ ἐχαρίσατο αὐτῇ	The bride tells the maidens the things about the groom that he gave to her
1:4.4	τῆς νύμφης διηγησαμένης ταῖς νεανίσιν· αἶδε· εἶπαν	While the bride was talking to the maidens, they said
1:4.6	αἱ νεανίδες τῷ νυμφίῳ βοῶσιν τὸ ὄνομα τῆς νύμφης Εὐθύτης ἡγαπησέν σε	The maidens call out to the groom the name of the bride, “Uprightness Has Loved You”
1:5	ἡ νύμφη	The bride
1:7	πρὸς τὸν νυμφίον χϛ	To the groom, Christ

<sup>7</sup>According to Milne and Skeat, *Scribes and Correctors*, 64, Codex Sinaiticus should be dated “not much later than about A.D. 360.”

<sup>8</sup>See the plates in Milne and Skeat, *Scribes and Correctors*, for a convenient collection of these.

<sup>9</sup>Plate 1 is a specimen of the beginning of Song of Songs in Codex Sinaiticus, from Tischendorf’s facsimile edition, *Bibliorum Codex Sinaiticus*. The specimen contains the upper part of the right column of folio 61r.

<sup>10</sup>From the facsimile: Kirsopp Lake and Helen Lake, ed., *Codex Sinaiticus: Petropolitanus Friderico-Augustanus Lipsiensis. The Old Testament* (Oxford: The Clarendon Press, 1922).

1:8	ὁ νυμφίος πρὸς τὴν νύμφην	The groom to the bride
1:10	αἱ νεανίδες πρὸς τὴν νύμφην	The maidens to the bride
1:12.2	ἡ νύμφη πρὸς ἑαυτὴν καὶ πρὸς τὸν νυμφίον	The bride to herself and to the groom
1:15	ὁ νυμφίος πρὸς τὴν νύμφην	The groom to the bride
1:16	ἡ νύμφη πρὸς τὸν νυμφίον	The bride to the groom
2:1	ὁ νυμφίος πρὸς ἑαυτόν	The groom to himself
2:2	καὶ πρὸς τὴν νύμφην	And to the bride
2:3	ἡ νύμφη· πρὸς τὸν νυμφίον	The bride to the groom
2:4	ταῖς νεανίσιν ἡ νύμφη φησὶν	The bride says to the maidens
2:6	πρὸς τὸν νυμφίον· ἡ νύμφη	The bride to the groom
2:7	ταῖς νεανίσιν ἡ νύμφη	The bride to the maidens
2:8	ἀκήκοεν τοῦ νυμφίου· ἡ νύμφη	The bride has heard the groom
2:9.3	ἡ νύμφη πρὸς τὰς νεανίδας σημαινούσα αὐταῖς· τὸν νυμφίον	The bride to the maidens, indicating to them the groom
2:15	τοῖς νεανίαις ὁ νυμφίος· τάδε	The groom to the lads thus
2:16	ἡ νύμφη τάδε	The bride thus
3:3.2	ἡ νύμφη τοῖς φύλαξιν εἶπεν	The bride said to the guards
3:4.3	εὑροῦσα τὸν νυμφίον εἶπεν	Having found the groom, she said
3:5	τὰς νεανίδας ὀρκίζει ἡ νύμφη τοῦτο δεύτερον	The bride adjures the maidens this second time
3:6	ὁ νυμφίος πρὸς τὴν νύμφην	The groom to the bride
4:16.4	ἡ νύμφη αἰτεῖται τὸν π(ατέ)ρᾱ ἵνα καταβῇ ὁ νυμφίος αὐτοῦ	The bride asks the father that his groom might come down
5:1.1	ὁ νυμφίος πρὸς τὴν νύμφην	The groom to the bride
5:1.5	τοῖς πλησίον ὁ νυμφίος	The groom to the neighbors
5:2.2	ἡ νύμφη εσθετε <sup>11</sup> τὸν νυμφίον κρούοντα ἐπὶ τὴν θύραν	The bride senses the groom knocking at the door

<sup>11</sup> For αἰσθ<άν>εται.

5:2.3	ἡ νυμφη ταδε' ὁ νυμφίος <sup>12</sup>	The groom
5:3	ἡ νύμφη τάδε	The bride thus
5:9	αἱ θυγατέρες ἱερλμ καὶ οἱ φύλακες πὺν <sup>13</sup> τῶν τ<ε>ιχέων πυνθανόνται τῆς νύμφης	The daughters of Jerusalem and the guards of the walls inquire of the bride
5:10	ἡ νύμφη σημαίν<ε>ι τὸν ἀδελφιδὸν ὁποῖός ἐστιν	The bride indicates what sort of person her sweetheart is
6:1	πυνθάνονται τῆς νύμφης αἱ θυγατέρες ἱερλμ ποῦ ἀπῆλθεν ὁ ἀδελφιδὸς αὐτῆς	The daughters of Jerusalem inquire of the bride where her sweetheart has gone
6:2	ἡ δε νύμφη ἀποκρίνεται	But the bride answers
6:4	ὁ νυμφίος πρὸς τὴν νύμφην	The groom to the bride
6:10	θυγατέρες καὶ βασιλίσσαι εἶδον τὴν νύμφην καὶ ἐμακάρισαν αὐτήν	Daughters and queens have seen the bride and blessed her
6:11.1	ὁ νυμφίος πρὸς τὴν νύμφην	The groom to the bride
6:11.5	ἡ νύμφη τάδε πρὸς τὸν νυμφίον	The bride to the groom thus
7:1.1	ὁ νυμφίος πρὸς τὴν νύμφην	The groom to the bride
7:1.3	ταῖς βασιλίσσαις καὶ ταῖς θυγατράσιν ὁ νυμφίος τάδε	The groom to the queens and the daughters thus
7:10.2	ἡ νύμφη	The bride
8:5.1	αἱ θυγατέρες καὶ αἱ βασιλίσσαι καὶ οἱ τοῦ νυμφίου εἶπαν	The daughters, the queens, and the groom's company said
8:5.3	ὁ νυμφίος τάδε πρὸς τὴν νύμφην	The groom thus to the bride
8:10	ἡ νύμφη παρρησιάζετε	The bride speaks with confidence
8:13	ἡ νύμφη	The bride

<sup>12</sup>When the original scribe realized he had skipped ahead and written the subsequent rubric, he marked the words ἡ νυμφη ταδε with hooks to delete them and wrote in the correct words ὁ νυμφίος after them.

<sup>13</sup>The scribe marked the letters πὺν to delete them.

With the Sinaiticus rubrics, we are clearly in another world. The rubrics are both more frequent and more verbose than those in Alexandrinus and 161. The Sinaiticus tradition of rubrics distributes the lines of Song of Songs to a more generous number of *dramatis personæ*: the bride, the groom, the daughters of Jerusalem, the young women, the young men, the groom's party, the queens, and the city guards. The rubrics also identify *dramatis personæ* who are addressed or spoken of. In addition to the persons who are assigned voices, the bride's father is addressed. Sometimes, the rubrics also present attendant circumstances or other details for interpreting the lines. A notable example of this characteristic is the fourth rubric (at Song 1:4.6) which interprets the name of the bride as Εὐθύτης, "Equity." This set of rubrics include a clear reference to Christ in 1:7. We will consider the Sinaiticus rubrics in more detail in the next chapter.

### **E. Codex Venetus**

Codex Venetus is a parchment uncial codex of the eighth or ninth century. Its text of Song of Songs has a high number of itacistic readings, but it has a high value as a witness to the hexaplaric OG text.

Codex Venetus prefaces the text of the Song of Songs with an informal and awkward exploration of the meaning of the Shulamite and, more briefly, of other names in the text, to each of which it attempts to apply an allegorical meaning. Because the content and interests of the preface differ from those of the rubrics, they were probably created by different individuals.

The rubrics of Codex Venetus are usually indented on a line of their own. Occasionally, as with the first instance, a rubric follows the previous text without a linebreak, as if the scribe forgot to leave space for it. In other instances, it has been written in the margin.

The text of Codex Venetus has many itacistic variants. Its rubrics have even more itacisms than the text. They have awkward or solecistic expressions and, in the fifth chapter especially, are occasionally corrupted beyond comprehension. It seems likely that the scribe of Venetus or one of his predecessors did not understand the rubrics in his exemplar, but copied them with a carelessness or neglect that reached its nadir in chapter five. Nevertheless, most of the rubrics are clear enough and we may be glad to have them at all.

**Table 11: The Rubrics in Codex Venetus<sup>14</sup>**

Location	Rubric	Translation
1:2.2	ἡ νύμφη πρὸς τὸν νυμφίον·	The bride to the groom
1:4.3	ἡ νύμφη πρὸς τὰς νεανίδας·	The bride to the maidens
1:4.4	σὺν ταῖς νεανίσιν λέγει τῷ νυμφίῳ·	With the maidens, she says to the groom
1:4.6	αἱ νεανίδες ὄνομα τῇ νύμφῃ ἐπιτιθέασιν εὐθύτητα·	The maidens give the bride the surname, “Uprightness.”
1:5	ἡ νύμφη πρὸς τὰς νεανίδας·	The bride to the maidens
1:7	ἡ νύμφη πρὸς τὸν νυμφίον·	The bride to the groom
1:8	ὁ νυμφίος πρὸς τὴν νύμφην·	The groom to the bride
1:12.2	ἡ νύμφη πρὸς τὰς νεανίδας περὶ τοῦ νυμφίου·	The bride to the maidens concerning the groom
1:15	ὁ νυμφίος πρὸς τὴν νύμφην·	The groom to the bride
1:16	ἡ νύμφη πρὸς τὸν νυμφίον·	The bride to the groom
2:1	ὁ νυμφίος πρὸς τοὺς ιδίους·	The groom to his own company
2:3	ἡ νύμφη πρὸς τὸν νυμφίον·	The bride to the groom

<sup>14</sup>From MS. Gr. Z 1 (=320), microfilm, Biblioteca Nazionale Marciana, Venice. I have also used the transcription in Klostermann, “Rollenverteilung,” 158-162.



2:4	ἦτοι πρὸς τὰς νεανίδας ἡ νύμφη φησὶν·	Then the bride says to the maidens
2:7	ἡ νύμφη ταῖς νεανίσιν·	The bride to the maidens
2:10.1	μόνη αὐτὴ ἀκουσίως ὀξυήκοος καὶ διηγείται ταῖς νεανίσιν·	Without trying, she alone is quick of hearing, and she reports to the maidens
2:13.3	ὁ νυμφίος πρὸς τὴν νύμφην·	The groom to the bride
2:15	ὁ νυμφίος πρὸς τοὺς ἰδίους·	The groom to his own company
2:16	ἡ νύμφη πρὸς τὰς νεανίδ[ι]ας·	The bride to the maidens
4:8	διαναστάση ἀπὸ τοῦ νυμφίου ταῦτά φασιν οἱ ἐτέροι τοῦ νυμφίου·	As she separates from the groom, the friends of the groom say these things
4:9	ταῦτα ὁ νυμφίος ὡς κορυφαῖος χοροῦ λέγει ἅμα αὐτοῖς·	The groom as leader of the chorus says these things together with them
4:16.3	ἡ νύμφη πρὸς τὸν νυμφίον·	The bride to the groom <sup>15</sup>
5:1.1	ὁ νυμφίος καταβὰς εἰς κῆπον διηγείται τῇ νύμφῃ ὅσα ἐν αὐτῷ πεποίηκεν·	Having come down into the garden, the groom tells the bride what has happened with him.
5:1.5	προτρέπετε καὶ τοὺς ἰδίους φαγεῖν καὶ πιεῖν·	He urges even his company to eat and drink
5:2.1	ταῦτα ἡ νύμφη ἐρώσα τοὺς νυμφίου ἀπόντος τὰ ἔξω νυκτί·	The bride (says) these things taking [? loving? asking?] the company of the groom who is away [the things?] outside in the night
5:2.3	ταῦτα ἔξω ἐστὼς τοῦ παστοῦ ὁ νυμφίος καὶ τῆς οἰκίας·	Standing outside the bridal chamber and the house, the groom (says) these things
5:3	ταῦτα ἡ νύμφη γυμνὴ ἐπικατακειμένη·	Undressed and in bed, the bride (says) these things
5:4	ἡ νύμφη πρὸς τὰς συν αὐτῇ νεανίδας·	The bride to the maidens with her

<sup>15</sup>It is odd that this rubric appears before 4:16.3. It would make more sense before 4:16.4.

5:6.2	ἀδελφιδοῦ μου διηγείτε ὡς ἀνοιγούσης αὐτῆς αὐτῷ {ε} ἐπὶ τινῶν [ἐπὶ τὴν] αὐτῆς ἔρωτα οὐκ ἦλθεν. <sup>16</sup>	[corrupted] She relates of “my sweetheart” how when she opened to him on the basis of her love, he did not enter
5:7	ἔξῃλθεν μὴ εὐροῦσα τὸν νυμφίον ἢ νύμφη καὶ ὡς ἐν νυκτὶ εὐρεθ<ε>ῖσα ἀπὸ τῶν φυλάκων τῆς πόλεως παταχθεῖσα τραυματίζεται καὶ ἔρουσιν αὐτῆς τὸ θέριστρον οἱ τειχοφυλακοῦντες.	The bride went out not finding the groom and as in the night being found, struck by the guards of the city, she is wounded and the guards of the wall take her summerwear
5:8	ταῦτα τὴν νύμφης [sic, for ἡ νύμφη] πρὸς τὰς νεανίδας ζητοῦσα τὸν νυμφίον.	These the bride to the maidens, as she seeks the groom
5:9	ταῦτα αἱ θυγατέρες Ἰερουσαλὴμ πρὸς τὴν νύμφην βουλόμεναι τὸν χαρακτῆρα αὐτοῦ μαθεῖν, ἵνα αὐτὸν ζητήσουσιν αὐτῇ.	These things the daughters of Jerusalem to the bride, seeking to learn his character that they may seek him for her
5:10	ὁ νυμφίος [sic, for ἡ νύμφη] γράφ<ε>ι ταῖς νεανίσιν τὸν νυμφίον, τίς ἐστίν.	The groom [The bride] describes the groom to the maidens in writing, who he is
6:1	εἰ<τα> ταῦτα αἱ θυγατέρες Ἰερουσαλὴμ φασιν πρὸς τὴν νύμφην.	Then the daughters of Jerusalem [say] these things to the bride
6:2	ἡ νύμφη	The bride
6:4	ὁ νυμφίος δεύτερον ἔπαινον [sic, for ἐπαινῶν] τὴν νύμφην ἐπαινεί συνοῦσαν αὐτῷ.	Praising the bride a second time, the groom praises her who is with <sup>17</sup> him [?]

<sup>16</sup>Klostermann, “Rollenverteilung,” 160, sees ΗΛΘΟΝ in the Codex, which he corrects to ἦλθεν. From the microfilm, I think I can see a cross-stroke on the fourth letter of the word and therefore I read it as ΗΛΘΕΝ.

<sup>17</sup>The verb συνεῖναι can mean “be with” in several senses, including “accompany” (e.g., Acts of the Apostles 22:11), “live with, have sexual intercourse with,” and “be the disciple of.” Henry George Liddell and Robert Scott, *A Greek-English Lexicon*, revised by Henry Stuart Jones with the assistance of Roderick McKenzie, with a Supplement (Oxford: Clarendon Press, 1968), 1705. James Hope Moulton and George Milligan, *The Vocabulary of the Greek New Testament: Illustrated from the Papyri and Other Non-Literary Sources* (Grand Rapids, Michigan: Wm. B. Eerdmans Publishing Company, 1930), 605, point to several papyri where the meaning is “cohabitare.” What a marvelously ambiguous verb for doing allegory!

6:9.4	ἐν τοῖς ἐγκωμίοις τοῦ νυμφίου ἡ νύμφη μακαρίζεται ὑπὸ τῶν θεωρουσῶν αὐτῆς τὸ κάλλος θυγατέρων·	In the encomiums of the groom, the bride is blessed by those daughters who perceive her beauty
6:10	ὁ νυμφίος πάλιν τοῖς ἑαυτοῦ ἑταίροις τὰ τῆς νύμφης ἐγκώμα λέγει·	The groom again speaks encomiums of the bride to his own companions
6:11.1	ἡ νύμφη τῷ νυμφίῳ ταῦτα·	The bride to the groom these things
7:1.1	οἱ ἑταῖροι του νυμφίου πρὸς τὸν νυμφίον·	The friends of the groom to the groom
7:1.3	ὁ νυμφίος πρὸς τοὺς ἑταίρους ἑαυτοῦ·	The groom to his own friends
7:2.1	ὁ νυμφίος τὰς προκοπὰς τῆς νύμφης ἀποδεχόμενος λέγει·	Receiving the progressions of the bride, the groom says
7:9	ἡ νύμφη πρὸς τὸν νυμφίον·	The bride to the groom
8:4	τρίτον ὀρκοῖ νύμφη τὰς θυγατέρας ἰλημ·	A third time the bride adjures the daughters of Jerusalem
8:6	ὁ νυμφίος τῇ νύμφῃ ὑπὸ μῆλον κοιμωμένους ἐξεγέρθη καὶ ταῦτά φησιν πρὸς αὐτῶν·	The groom to the bride under the apple tree, sleeping he is raised and says these things to them
8:8	ταῦτα αἱ θυγατέρες ἰλημ· λέγουσιν περὶ τῆς νύμφης·	The daughters of Jerusalem say these things about the bride
8:10	ἡ νύμφη ταῖς θυγατρασιν ἰλημ·	The bride to the daughters of Jerusalem

The frequent problems with itacism, solecism, or corruption make some of these rubrics difficult to understand. It is certainly not clear that the scribe understood them. Some of the inconsistencies in wording suggest that several scribes or editors with differing styles played a part in their development.

In spite of the problems, one can see that these rubrics, like those of Sinaiticus provide a narrative framework. Like Sinaiticus, they are frequent and wordy. They attempt to spell out in some detail what is occurring in the narrative of the Song. Besides

speakers, they describe addressees, actions, circumstances, even motivations. The rubrics often have verbs: participles and finite verbs in both present and past tenses. Even verbs in the same semantic domain vary considerably; e.g., λέγει, διηγείται, φασιν, and γράφει.

There are enough agreements between the rubrics of Sinaiticus and those of Venetus to make one wonder if they share a literary tradition. In particular, both interpret 1:4.6 as giving a name to the bride. Of course, this rubric tradition has gone its own way. Its rubrics occasionally conflict with those of Sinaiticus, as at 7:1.1. It would be difficult to reconstruct a common ancestor between Sinaiticus and Venetus.

### **F. Latin Rubrics**

For purposes of comparison it is useful to see rubrics from Latin manuscripts. Codex Amiatinus<sup>18</sup> is a Vulgate manuscript written in the year 715/716. The Old Latin manuscripts La169 (ninth century) and its copy, La170 (twelfth century) evidence the same set of rubrics.<sup>19</sup> The same tradition of rubrics also appears in other Vulgate manuscripts.<sup>20</sup> The rubric-tradition of which Codex Amiatinus is the earliest witness is quite different from those we have seen so far.

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<sup>18</sup>Ms. Amiatino 1 in the Biblioteca Mediceo-Laurenziana, Florence. See the description in Schulz-Flügel, *Vetus Latina*, 24–25.

<sup>19</sup>La170 is not an independent witness. Schulz-Flügel, *Vetus Latina*, 22–24, has shown that La170 is a copy of La169.

<sup>20</sup>Donatien De Bruyne, *Sommaires, Divisions et Rubriques de la Bible Latine* (Namur: Auguste Godenne, 1914), 559, lists three manuscripts besides Amiatinus: Berne A9, Colmar 18036, and an unspecified Zurich manuscript.

Table 12: The Rubrics in Codex Amiatinus<sup>21</sup>

Location	Rubric	Translation
1:2	[ <i>vox ecclesiæ</i> ] <sup>22</sup>	The voice of the church
1:5	<i>vox synagogæ</i>	The voice of the synagogue
1:7	<i>vox ecclesiæ</i>	The voice of the church
1:8	<i>vox christi</i>	The voice of Christ
1:12	<i>vox ecclesiæ</i> <sup>23</sup>	The voice of the church
1:15	<i>vox christi</i>	The voice of Christ
1:16	<i>vox ecclesiæ</i>	The voice of the church
2:1	<i>vox christi</i>	The voice of Christ
2:3	<i>vox ecclesiæ</i>	The voice of the church
2:7	<i>vox christi</i>	The voice of Christ
2:8	<i>vox ecclesiæ</i> <sup>24</sup>	The voice of the church
2:13.3	<i>vox christi</i>	The voice of Christ
2:15.1	<i>vox adversus hereses</i> <sup>25</sup>	A voice against hereses
2:15.3	<i>vox ecclesiæ</i>	The voice of the church
3:1	<i>vox mariæ magdalenæ ad ecclesiam</i>	The voice of Mary Magdalene to the church
3:5	<i>vox christi</i> *	The voice of Christ
3:6	<i>vox synagogæ</i> *	The voice of the synagogue
3:7	<i>de christo dicit</i>	Of Christ, it says
4:1	<i>christus ecclesiæ dicit</i>	Christ says of the church
4:16.1	<i>christus gentes convocat</i>	Christ calls the nations
4:16.4	<i>ecclesia de christo dicit</i>	The church says of Christ
5:1.1	<i>christus dicit</i> *	Christ says
5:1.5	<i>christus ad apostolos dicit</i>	Christ says to the apostles

<sup>21</sup> Transcription from Donatien De Bruyne, "Les Anciennes versions latines du Cantique des cantiques," *Revue Bénédictine* 38 (1926): 98–105. An asterisk marks rubrics that are lacking in La169 and La170.

Four similar sets of rubrics are listed for a number of Latin manuscripts in De Bruyne, *Sommaires*, 558–561. Included is the rubric frequently seen at the beginning of Vulgate manuscripts: "vox optantis Christi adventum." De Bruyne, *Sommaires*, 558.

The later fascicles of Schulz-Flügel, *Vetus Latina*, promise to examine the various Latin rubric traditions.

<sup>22</sup> This rubric is missing in the manuscripts. On the assumption that it dropped out when the first letter of the text began to be historiated, De Bruyne supplies it by analogy. De Bruyne, "Anciennes versions," 105.

<sup>23</sup> This rubric is found before 1:13 in La169 and La170 but Vulgate manuscripts put it here. De Bruyne, "Anciennes versions," 105.

<sup>24</sup> 169 omits this rubric here. Both La169 and La170 place it before 2:10, but it is not found there in Vulgate manuscripts.

<sup>25</sup> So in Amiatinus. La169 and La170 have *vox ad hereses*. De Bruyne, "Anciennes versions," 105.

5:2.2	<i>ecclesia dicit*</i>	The church says
5:4	<i>vox ecclesiae ad christum</i>	The voice of the church to Christ
5:9	<i>vox synagogae*</i>	The voice of the synagogue
5:10	<i>vox ecclesiae de christo dicit</i>	The voice of the church says of Christ
5:17	<i>vox synagogae ad ecclesiam dicit</i>	The voice of the synagogue says to the church
6:2	<i>vox ecclesiae*</i>	The voice of the church
6:4	<i>vox christi ad ecclesiam</i>	The voice of Christ to the church
6:9	<i>vox christi ad ecclesiam</i>	The voice of Christ to the church
7:1.3	<i>vox christi ad synagoga</i>	The voice of Christ to the synagogue
7:2	<i>vox christi ad ecclesiam*</i>	The voice of Christ to the church
7:10.2	<i>ecclesia de christo dicit*</i>	The church says of Christ
8:5	<i>respondit synagoga ad ecclesiam</i>	The synagogue responds to the church
8:6	<i>ecclesia de christo dicit</i>	The church says of Christ
8:8	<i>christus ad synagoga de ecclesia*</i>	Christ to the synagogue, of the church
8:10	<i>respondit ecclesia*</i>	The church answers
8:11	<i>synagoga ecclesiae dicit</i>	The synagogue says to the church
8:12	<i>christus dicit*</i>	Christ says
8:13	<i>ecclesia christo dicit*</i>	The church says to Christ

Like the rubrics in Sinaiticus, the rubrics in Codex Amiatinus often have verbs and indicate the person addressed. When finite verbs are used in the Amiatinus rubric-tradition they are in present tense; in the Sinaiticus rubric-tradition finite verbs are sometimes in the present and sometimes in past tense.

The distribution of voices between the Amiatinus and Sinaiticus traditions is quite different. The use of *vox*, “voice” is very common in the Amiatinus rubric-tradition, but not at all universal.

The Amiatinus rubrics provide an unabashed allegorical interpretation. Unlike the Greek rubrics we have seen, they expound the tenor of the allegory and completely ignore the vehicle. By comparison with Amiatinus, the allegorical features of the Sinaiticus rubrics are much more subtle.

The Synagogue plays a prominent role in the rubrics of the Amiatinus tradition. Notice in particular that these rubrics assign 1:5 (“I am black...”) to the Synagogue rather than to the Church.

Because this tradition of rubrics appears in our best manuscript witnesses for the OL text, DE BRUYNE included them in his edition of the OL (LaB).<sup>25</sup> If these rubrics were part of the original OL translation, they represent a fully developed allegorical and dramatic interpretation of the Song of Songs that predates both Hippolytus and Origen. Such an early development seems unlikely but cannot be totally ruled out. It seems more likely that the Amiatinus style of rubrics entered the OL manuscript tradition at some point after the original translation, and probably after Origen’s influence had been felt. Samuel Berger suggests that they may have been composed by Cassiodorus, partly because Cassiodorus claimed to have arranged *tituli* for a number of books and to have divided five books of Solomon into chapters.<sup>26</sup>

### **G. Comparison of the Greek Rubrics**

For convenience, Table 13 sets the basic information about speakers and addressees in all four sets of Greek rubrics in parallel so that they can be easily compared. In addition, the table includes the speaker and addressee indicated for each verse in Origen’s *Homilies* and *Commentary on the Song of Songs*. In this synopsis, the word “friends” always means the groom’s friends or companions. Particularly extraordinary elements have been marked with italics to draw attention to them. Addressees that are implied but not explicit in Origen are placed in parentheses.

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<sup>25</sup> See his discussion in De Bruyne, “Anciennes versions,” 105–106.

<sup>26</sup> Samuel. Berger, *Histoire de la Vulgate pendant les premier siècles du moyen age* (New York: Burt Franklin, 1893), 308, 310.

**Table 13: Synopsis of the Old Greek Rubrics**

Location	Origen's Homilies	Origen's Commentary	Alexandrinus Rubrics	161 Rubrics	Sinaiticus Rubrics	Venetus Rubrics
1:2.1	bride to groom's father	bride to groom's father	bride	[bride] <sup>28</sup>	bride	
1:2.2	bride to groom	bride to groom				bride to groom
1:3.3			<i>groom</i>			
1:4.2	maidens (to groom?)					
1:4.3	bride to maidens				bride to maidens	bride to maidens
1:4.4	maidens to bride	maidens to groom			maidens	bride with maidens to groom
1:4.5		maidens to bride (or groom?)				
1:4.6	maidens to groom <sup>29</sup>	maidens (to groom)			maidens to groom	maidens to groom
1:5	bride to maidens	bride to daughters of Jerusalem <sup>30</sup>	bride		bride	bride to maidens
1:7	bride to groom	bride to groom			bride to groom	bride to groom
1:8	groom to bride	groom to bride			groom to bride	groom to bride
1:8.2				friends		

<sup>28</sup>This attribution is reasonably inferred. See the first verse of the rubrics in Section "F. Latin Rubrics" above for an analogy.

<sup>29</sup>Origen's Commentary 1.5 says, "Deinde loquuntur ad sponsum: «aequitas dilexit te», laudant sponsam nomen illi «aequitatis» a propriis virtutibus imponentes: «aequitas dilexit te»." "Then they [the maidens] say to the Bridegroom, 'Equity has loved thee': they praise the Bride by calling her Equity, as denoting the sum of her characteristic virtues — 'Equity has loved Thee.'" Olivier Rousseau, ed., *Origène: Homélies sur le Cantique des cantiques*, Sources Chrétiennes 37 (Paris: Les Éditions du Cerf, 1953), 70; Lawson, *Origen*, 275.) Compare Codex Sinaiticus and Codex Venetus for the same stich.

<sup>30</sup>At this point in Origen's Commentary (2.1), he distinguishes between the maidens of previous verses and the daughters of Jerusalem. At Song of Songs 2:7, the Commentary (3.10) equates them. His Homily 1.6 equates them. Codex Venetus also equates them.



1:9				groom		
1:10					maidens to bride	
1:11	friends to bride	friends to bride		friends		
1:12.2	bride	bride	<i>groom</i>	bride	bride	bride
1:13		bride to maidens				
1:15	groom to bride	groom to bride		groom	groom to bride	groom to bride
1:16	bride to groom	bride to groom	bride	bride	bride to groom	bride to groom
1:17	<i>groom and friends</i>					
2:1	groom	groom to friends		groom	groom to himself	groom to friends
2:2					groom to bride	
2:3	bride to groom	bride		bride	bride to groom	bride to groom
2:4	<i>groom</i> to maidens	bride to groom's friends			bride to maidens	bride to maidens
2:5	bride					
2:6	bride	bride to groom			bride to groom	
2:7	bride to maidens	bride to maidens <sup>31</sup>			bride to maidens	bride to maidens
2:8	bride to maidens				bride hears groom	
2:9.3	bride (to maidens)				bride to maidens	
2:10.1						bride to maidens
2:10.2	bride to self (not to maidens), cites groom (to bride)	groom to bride	groom	groom		

<sup>31</sup> Origen's Commentary (3.10) now equates the maidens and the daughters of Jerusalem. See 1:5.

2:13.3	bride hears groom to bride					groom to bride
2:14.3	groom to bride			<i>bride</i>		
2:15	[End of text]	groom to his friends		groom	groom to youths	groom to friends
2:16		[End of text]		bride	bride	bride to maidens
2:17.2			bride			
3:3.2					bride to guards	
3:4.3					finding	
3:5					bride adjures maidens	
3:6			groom	friends	groom to bride	
3:11				bride		
4:1				groom		
4:8						friends
4:9						groom with friends
4:16.1			bride	bride		
4:16.3						bride to groom
4:16.4					bride to father	
5:1.1			groom	groom	groom to bride	groom to bride
5:1.5					groom to neighbors	groom to friends
5:2.1						bride
5:2.2				bride	bride hears groom	
5:2.3				groom	groom	groom
5:3			bride	bride	bride	bride
5:4						bride to maidens
5:6.2						bride

5:7	[text ended]	[text ended]				(summary of action)
5:8						bride to maidens
5:9				maidens	daughters of Jerusalem and guards to bride	daughters of Jerusalem to bride
5:10				bride	bride	bride to maidens
6:1				maidens	daughters of Jerusalem to bride	daughters of Jerusalem to bride
6:2				bride	bride	bride
6:4			groom	groom	groom to bride	groom (to bride?)
6:9.4						(summary) groom cites daughters to bride
6:10			bride	bride	daughters and queens to bride	groom to friends
6:11.1					groom to bride	<i>bride to groom</i>
6:11.5					bride to groom	
7:1.1					groom to bride	<i>friends to groom</i>
7:1.3					groom to queens and daughters	groom to his friends
7:2.1				groom		groom
7:9				bride		bride to groom
7:10.2					bride	
8:4				friends		bride to daughters of Jerusalem

8:5.1	[text ended]	[text ended]			daughters and queens and friends	
8:5.3			groom	groom	groom to bride	
8:6						groom to bride (?)
8:8				friends		daughters of Jerusalem
8:10				bride	bride	
8:13					bride	

This synopsis suppresses circumstances, motivations, and other details that the rubrics and, in great detail, Origen include. Sinaiticus and, especially, Venetus frequently give a summary of what happens in the text to follow. The brevity of the rubrics in Alexandrinus and 161 is especially striking when one compares Alexandrinus's rubric, "the bride," in 6:10 and 161's rubric, "bride," to Sinaiticus's and Venetus's longer summarizing rubrics at the same place.

Origen identifies the voices that speak as those of the bride, the groom, the bride's companions, and the groom's companions. The bridegroom's father is addressed but does not speak. In the part of the *Commentary* which survives in Rufinus's translation, the daughters of Jerusalem are also addressed. Origen describes in great detail the circumstances he imagines contextualizing each speech. His elaborate descriptions of circumstances, motives, and actions in connections with the dialogue of Song of Songs is unequalled in sophistication and detail by the rubrics or any other commentator.

Origen and all of the Greek rubrics share a common understanding of the protagonists as "bride" and "groom." Except where Origen's two interpretations conflict with one another, most of the rubrics do not contradict his interpretation of the speaker. Agreement is perhaps predictable in most cases, but not in all. For example, the

interpretation shared by Origen and three of the rubrics in attributing 2:1 to the groom is not at all an obvious one. The many agreements of the rubrics with Origen suggest some common traditions of interpretation, but Origen's two interpretations and each of the four manuscripts go their own ways at various points. For example, Origen's notion that the opening words are addressed to the groom's father does not appear in any of the rubrics. None of the six interpretations is a simple copy or development of another. It seems likely that all of the rubrics, at least in the forms we know, show the influence of Origen's *tour de force*, if only indirectly.

Any allegorical elements in the Greek rubrics are few or subtle in comparison to the rubrics of Codex Amiatinus. It seems likely that the earliest rubrics in Song of Songs would have been similar to the Alexandrinus rubrics — short indications of the speaker placed at various points (but not exhaustively) through the text.

It is worth noting what the rubrics do *not* do. The rubrics do not separate literary units within Song of Songs, except when a change in speakers happens to coincide with a new unit. As understood by the rubrics, Song of Songs is a single literary unit. None of the ancient sources (rubrics, commentaries, citations) recognize the nature of Song of Songs as an anthology composed of lyric poetry of different forms, such as the *wasf*.<sup>32</sup> The rubrics do not give titles. Some of them do provide summaries.

The rubrics are relatively unspecific regarding allegorical interpretation. For the most part, they concentrate on the dialogue of the Song of Songs and leave the reader to work out any allegories. In Codex Sinaiticus, the explicit reference to Christ as the groom in 1:7 is clearly allegorical. On the other hand, the Sinaiticus rubrics never indicate who the bride is: the church, the soul, or Mary. These rubrics will function with any of these interpretations.

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<sup>32</sup>The Arabic term *wasf* is used to describe a genre of lyric description of a bride (or groom).

## **H. About Rubrics**

Presumably, a scribe who was creating rubrics would first go through a copy (which may already have been rubricated), analyze it for changes of speaker, gloss it appropriately, and then create a copy of it with the new rubrics in place.

The usual procedure for creating a copy of a rubricated manuscript would have been as follows. The scribe would first write the text in black ink, leaving room at the appropriate places for the rubrics. Then he or another scribe would go over the text again and fill in the rubrics with red ink.<sup>33</sup> All three of the manuscripts we can easily check (Sinaiticus, Alexandrinus, and Venetus) show instances where following this procedure led the rubricator to fail to leave space for a particular rubric while writing in black or to insert the wrong rubric in a space while writing in red.

Red ink (or more precisely, red paint used as ink) was common enough in ancient texts. Georges Posener has documented the use of red ink in ancient Egypt.<sup>34</sup> Scribes in Egypt used both black and red inks in carefully done manuscripts from at least the time of the New Kingdom. They used red to divide, to isolate, to differentiate, or to make text prominent in administrative, judicial, business, literary, religious, and magical manuscripts.<sup>35</sup> It was used in Demotic only for religious and magical texts.<sup>36</sup>

Red ink was common in military documents of the Greek and Roman periods.<sup>37</sup> Red was used for the titles of Roman laws.<sup>38</sup> The *Mishnah* (*Gittin* 19a) allows a bill of

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<sup>33</sup> Georges Posener, "Sur l'emploi de l'encre rouge dans les manuscrits Égyptiens," *Journal of Egyptian Archaeology* 27 (1951), 75, points out two alternative procedures for writing a text in consecutive order in both colors: using two pens or washing one's pen every time the ink changes.

<sup>34</sup> Posener, "L'encre rouge dans les manuscrits Égyptiens," 75–80.

<sup>35</sup> Posener, "L'encre rouge dans les manuscrits Égyptiens," 76–77.

<sup>36</sup> Posener, "L'encre rouge dans les manuscrits Égyptiens," 77.

<sup>37</sup> Wilhelm Schubart, *Einführung in die Papyruskunde* (Berlin: Weidmannsche Buchhandlung, 1918) 44.

<sup>38</sup> Klingmüller, "Rubrica," in *Paulys Real-Encyclopadie der classischen Altertumswissenschaft*, Zweite Reihe, Erster Halbband "Ra–Ryton," edited by Wilhelm Kroll and Kurt Witte (Stuttgart: J. B. Metzlersche Buchhandlung, 1914), 1168.

divorce to be written in various media, including black ink (דִּי) and red paint (סִיָּקָא). Of the hundreds of manuscripts found near Qumrân, three use red ink. The first two lines of Psalm 103 in 2QPs,<sup>39</sup> the lines at the beginning of paragraph divisions in 4QNum<sup>b</sup>,<sup>40</sup> and a line in a small unidentified fragment<sup>41</sup> are written in red. As we shall see, red also appears in some manuscripts of drama and dialogue. There is quite enough precedent for red ink, especially as a device to mark the beginning of sections of a text.

### **I. Precedents for the Song of Songs Rubrics**

The extant manuscripts of dramatic texts from Greek and Latin antiquity provide no sufficient precedent, however, for the form of rubrics in Song of Songs manuscripts.<sup>42</sup> The modern reader is accustomed to the convention that appears in late medieval texts of plays: the name of each speaker is written on a line before the speech. For example, manuscripts of Aristophanes from the thirteenth and fourteenth centuries often put an abbreviated form of the name or role of the speaker before each speech.<sup>43</sup> See Plate 2 at the

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<sup>39</sup>M. Baillet, "14. Psautier," in *Discoveries in the Judaean Desert of Jordan III, Les 'Petites Grottes' de Qumrân: Textes*, by M. Baillet, J. T. Milik, and Roland de Vaux (Oxford: Clarendon Press, 1962), 69–71 and plate XIII. The lines in red are the first words of the Psalm, not just the title, which is very short.

<sup>40</sup>Nathan Jastram, "27. 4QNum<sup>b</sup>," in *Discoveries in the Judaean Desert XII: Qumran Cave 4, Volume 7: Genesis to Numbers*, by Eugene Ulrich, Frank Moore Cross, James R. Davila, Nathan Jastram, Judith E. Sanderson, Emanuel Tov, and John Strugnell (Oxford: Clarendon Press, 1994), 205–215.

<sup>41</sup>Published as fragment 109 of 4QNum<sup>b</sup>. Nathan Jastram, "27. 4QNum<sup>b</sup>," 210.

<sup>42</sup>Regarding the form of ancient dramas and dialogues, see especially J. Andrieu, *Le Dialogue Antique: Structure et Présentation*, Collection d'Études Latines, Série Scientifique 29 (Paris: Société d'Édition les "Belles Lettres," 1954); and J. C. B. Lowe, "The Manuscript Evidence for Changes of Speaker in Aristophanes," *Bulletin of the Institute of Classical Studies of the University of London* 9 (1962): 27–42. For easily accessible photographs of examples, see Eric Gardiner Turner, *Greek Manuscripts of the Ancient World* (Princeton: Princeton University Press, 1971), 10, 15, and plates 19, 24, 26–29, 31–34, 40–43, 52. See also N. G. Wilson, "Indications of Speaker in Greek Dialogue Texts," *Classical Quarterly* 64 (1970): 305; and Maryline G. Parca, *Ptocheia or Odysseus in Disguise at Troy (P. Köln VI 245)*, edition and commentary by Maryline G. Parca (Atlanta, Georgia: Scholars Press, 1991), 2, 80.

<sup>43</sup>Lowe, "Manuscript Evidence for Changes of Speaker," 27.

end of this chapter for a specimen of an eleventh-century codex of Aristophanes.<sup>44</sup> (Sometimes red is used for the name.<sup>45</sup>) A reader used to this convention is inclined to see it in the rubrics of the Song of Songs. There is no palaeographical evidence, however, that this convention existed in late antique drama. In Antiquity and Late Antiquity, attributions of names (if they occur at all) are sigla or abbreviations placed in the margins beside the text of a play.

Ancient playwrights did not write for readers but instead relied on the attention of spectators.<sup>46</sup> In Antiquity and Late Antiquity, the writers of drama and dialogue took some care to indicate within the text itself when a change in speakers occurred. For example, a new speech might begin with a vocative to indicate who is speaking to whom. Ancient scribes were used to searching a dialogical text for clues (such as vocatives, personal pronouns, demonstratives) that they could turn into explicit aids for the reader. Their analysis of the text was often faulty. Manuscripts for drama were designed in different ways for various types of users: the author's manuscript,<sup>47</sup> the manuscript for the producer of a play,<sup>48</sup> a copy for actors,<sup>49</sup> a quick copy for an individual reader, a scholar's copy with scholarly annotations,<sup>50</sup> and more finished editions for wealthy, cultivated readers.

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<sup>44</sup>Plate 2 shows a specimen of Codex Venetus Marcianus 474 from *Facsimile of the Codex Venetus Marcianus 474*, with a preface by John Williams White and an introduction by Thomas William Allen (Oxford: Oxford University Press, 1902). The specimen shows folio 92<sup>r</sup>, containing lines 12221–1253 of Aristophanes *Knights*. The monogram sigla in the left margin mark each change in speaker.

<sup>45</sup>Lowe, "Manuscript Evidence for Changes of Speaker," 40, n. 8.

<sup>46</sup>Andrieu, *Le Dialogue Antique*, 202.

<sup>47</sup>Parca, *Ptocheia*, 3, suggests that P. Köln VI 245 may be an author's manuscript.

<sup>48</sup>P. Berl. 13927 was apparently a production manuscript. Described by Andrieu, *Le Dialogue Antique*, 190–192.

<sup>49</sup>B.M. Pap. 3041 was marked up with marginal sigla, apparently for actors. Described with plate in Turner, *Greek Manuscripts of the Ancient World*, plate 32.

<sup>50</sup>P. Oxy. 9.1174. Described with plate in Turner, *Greek Manuscripts of the Ancient World*, plate 34. See "1174. Sophocles, *Ichneutae*," in Arthur S. Hunt, *The Oxyrhynchus Papyri: Part IX*



The manuscripts that have survived show the following conventions. Manuscripts of Greek plays typically begin with an hypothesis followed by a list of the roles, entitled, “τὰ τοῦ δράματος πρόσωπα.”<sup>51</sup> After the list of roles, the text of the drama begins. In the text, a change in speakers will be marked (if at all) by a paragraphos between lines in the left margin, or a dicolon (sometimes a space) in the text. In many manuscripts, some of these changes will be accompanied by *notae personarum* in the form of sigla (usually monographs or abbreviations of the name or role). In no case do we find the name or role written out in full on a line by itself between speeches — the usual case in Song of Songs rubrics.

Manuscripts of Latin plays follow yet another convention. They typically begin each scene of the play with a scene-heading,<sup>52</sup> that is, a list of the speakers and the Greek sigla that will represent them in the scene to follow. The scene heading takes a particular form, exemplified by the following scene-heading from manuscript A of Terence’s

*Eunuch*:<sup>53</sup>

A PHAEDRIA	Δ DORUS	E PYTHIAS	Θ DORIAS
ADVLESCENS	EVNUCHUS	ANCILLAE	· II ·

In this typical example, the Greek numbers “A,” “Δ,” “E,” and “Θ” and the roles “Adulescens,” “Eunuchus,” and “Ancillae II” are written in red ink. The names,

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(London: Egypt Exploration Fund, 1912), 33–86 and plate 2. One or more revisors (not the original scribe) have added explanatory notes and *lectiones variae*. See Plate 3 at the end of this chapter for a specimen. This specimen is copied from the plate in Hunt. It shows columns 4–5 of P. Oxy. 9.1174. The only indications of change in speakers are the paragraphi; for example, in col. 5, after line 12.

<sup>51</sup> According to Andrieu, *Le Dialogue Antique*, 93, the oldest example of this familiar form is the Cairo papyrus of Menander.

<sup>52</sup> Andrieu calls these scene-headings “rubrics,” which he defines for the purposes of his book as “the list of names and roles placed between the scenes of dramatic works,” regardless of their color (p. 89). To avoid confusion with the traditional meaning of “rubric,” I refer to these inter-scene lists by the English gloss Andrieu himself provides: “scene-headings.” Andrieu, *Le Dialogue Antique*, 90.

<sup>53</sup> Cited with several other examples by Andrieu, *Le Dialogue Antique*, 90.

“Phaedria,” “Dorus,” “Pythias,” and “Dorias” are in black ink.<sup>54</sup> The scene-heading concisely conveys important information for the production of the play; for example, the siglum “Θ” designates the actor who will play the role of Dorias, the second *ancilla* (“maidservant”) in this scene. In the scene that follows the scene-heading, a change in speaker is marked by a paragraphus or dicolon accompanied by the appropriate Greek siglum or an abbreviation of the speaker’s name.<sup>55</sup> Once again, we do not find the name or role written out in full on a line by itself.

There was no mark for the addressee of a speech in either the Greek or the Latin manuscript tradition of dramas.<sup>56</sup> The reader had to infer this information from the text.

Except for color, the element of dramatic papyri closest in appearance to the rubrics of Codex Sinaiticus is the indented stage-direction (*parepigraphos*). For example, a rather calligraphic papyrus roll of Aeschylus’s *Dictyulci* from the second century c.e. contains the stage-direction ποππυσμός (“smacking of lips”) in line 803:

800	Θ	ειμησεχαιρωπ[ ολοιτοδιδυσκρ[ τηςδεμαγρασμ[ ωφιντωνιθιδε[ ποππυσμο.[ 804	θαρσειδητικινυρη] <sup>57</sup>
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<sup>54</sup>This is the typical distribution of colors, but colors vary from manuscript to manuscript; the entire scene-heading may be in black ink. Also, the exact order of the elements may vary in the manuscripts.

<sup>55</sup>Some Greek manuscripts also use Greek numbers. See Lowe, “Manuscript Evidence for Changes of Speaker,” 33–34.

<sup>56</sup>Andrieu, *Le Dialogue Antique*, 277.

<sup>57</sup>P. Oxy. 18.2161. The transcription is that of Turner, *Greek Manuscripts of the Ancient World*, plate 24. The Θ (= 800) at line 800 is a stoichometric tally, not a siglum for change of speaker. The chorus has been speaking in the shorter lines 786–798. A new speaker begins in line 799, and it is unmarked by sigla. There are no *notae personarum* in this manuscript. See “2161. Aeschylus. Δικτυουλκοί,” in E. Lobel, Ch. H. Roberts, and E. P. Wegener, eds., *The Oxyrhynchus Papyri: Part XVIII* (London: Egypt Exploration Society, 1941), 9–13 and plate III.

The stage-direction is indented on a line of its own. Similarly, the stage-direction *ροῖβδος* (“sound of rustling”) appears indented on its own line in a scholarly text of Sophocles’s *Ichneutae* on a papyrus roll dated to the later second century c.e.<sup>58</sup> See Plate 3 at the end of this chapter.

The situation with literary dialogues is similar to that of theatrical works. There are two genres of dialogues: the dramatic and the narrative.<sup>59</sup> In narrative dialogues (such as those of Plato, Xenophon, and Lucian), the narrative framework contains everything the reader needs to know about the identities of speakers and modes of action. No sigla are needed to mark changes in speech, but some sigla find their way into the manuscripts of the first three centuries of the common era. The texts of dramatic dialogues were analogous in form to those of theatrical plays: diacritical signs such as the dicolon, with or without the paragraphos and with or without sigla, mark changes in speaker. The fifth-century church writer Theodoret, in the preface to his dialogue *Eranistes*, explains that, unlike the ancient writers of dialogues, he has put the names of the speakers clearly beside each speech in order to make reading easy for those uninitiated in literature.<sup>60</sup> This practice does not appear to have become typical until the thirteenth and fourteenth centuries. Manuscripts of Lucian’s dialogues have a list of interlocutors in red at the beginning of each dialogue, but these lists do not go back to Lucian.<sup>61</sup> Manuscript R of *The Dialogue of*

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<sup>58</sup>P. Oxy. 9.1174, col. 5, line 2. “1174. Sophocles, *Ichneutae*,” in Hunt, *The Oxyrhynchus Papyri: Part IX*, 33–86 and plate 2. The great majority of changes in speaker are marked only with paragraphi (by the original hand, see p. 30), but abbreviated names or roles appear in the margins at several places; e.g., at col. 3, line 20. See also the photograph and description in Turner, *Greek Manuscripts of the Ancient World*, plate 34. See plate 3 at the end of this chapter.

<sup>59</sup>Plutarch, for example, knew the distinction between dramatic (δραματικός) and narrative (διηγηματικός) dialogues. Andrieu, *Le Dialogue Antique*, 288.

<sup>60</sup>Wilson, “Indications of Speaker in Greek Dialogue Texts,” 305, actually credits Theodoret of *inventing* this convention. Nothing in Theodoret’s text requires more than that he is explaining his procedure in contrast to those of ancient Greek philosophers. He could easily be following a contemporary convention. Codex Sinaiticus certainly predates Theodotion.

<sup>61</sup>Andrieu, *Le Dialogue Antique*, 95–96.

*Timothy and Aquila* contains simple rubrics to mark changes in speakers.<sup>62</sup> The fact that these rubrics do not appear in other manuscripts of this dialogue would indicate that a scribe created them for his readers from an examination of his text. Andrieu is sceptical that the marginal notes of abbreviated names go back to the playwrights and philosophers.

Dialogues in documentary papyri also fail to provide an adequate model for our rubrics. Documentary papyri include dialogues such as transcripts of court proceedings, minutes of meetings, and reports of audiences with emperors. These documentary dialogues present the speakers in a narrative framework, usually in stereotyped fashion of the type “So-and-so said.”<sup>63</sup> For example, in a record of a meeting between Origen and Heracleides around 245 c.e., each new speech is introduced with a proper name followed by “εἶπεν” and is accompanied by paragraphoi and dicola.<sup>64</sup>

Greek and Latin wedding songs appear to be similarly unattributed, although the evidence is sketchier for them than for drama and dialogue. I have checked the obvious

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<sup>62</sup>Ms. Graeca 770, Bibliotheca Apostolica Vaticana, is an eighth- or ninth-century manuscript. Red ink indicates which of the two interlocutors is speaking: ὁ Χριστιανὸς εἶπεν or ὁ Ἰουδαῖος εἶπεν. Jacqueline Z. Pastis, *Representations of Jews and Judaism in The Dialogue of Timothy and Aquila: Construct or Social Reality?* (Ph.D. Dissertation, University of Pennsylvania, 1994), 34–35.

<sup>63</sup>See the examples given by Andrieu, *Le Dialogue Antique*, 330–334. Examination of some of the Oxyrhynchus examples cited by Andrieu show their variety.

P. Oxy. 1.33 is published only with an edited text; there is no plate or transcription. Often εἶπεν is used in citations, but often it is missing. “XXXIII verso. Interview with an Emperor,” in Bernard P. Grenfell and Arthur S. Hunt, eds., *The Oxyrhynchus Papyri: Part I* (London: Egypt Exploration Fund, 1898), 62–68 (no plate).

P. Oxy 10.1242. has continuous text, with quotations in the narrative introduced with phrases like Καίσαρ εἶπεν. There are apparently no paragraphi or dicola. “1242. Greeks and Jews before Trajan,” in Grenfell and Hunt, *The Oxyrhynchus Papyri: Part X*, 112–119.

P. Oxy 18.2177 uses paragraphi and dicola to mark changes in speaker. The name in full precedes each speech, written in full as part of the text, often without εἶπεν. Fragment 1, col. 2 has ἐπιφ[τολή Τραιανοῦ] indented on a line by itself. It appears at the end of a letter that was entered into the record. “2177. Acta Alexandrinorum,” in Lobel *et al.*, eds., *The Oxyrhynchus Papyri: Part XVIII*, 96–101 and plate XIII.

<sup>64</sup>Andrieu, *Le Dialogue Antique*, 333. The manuscript dates from the end of the sixth century.

sources for epithalamia. The epithalamia of Theocritus,<sup>65</sup> Sidonius,<sup>66</sup> Claudian,<sup>67</sup> and Paulinus of Nola<sup>68</sup> are not responsive and do not have attributions. Sappho and Catullus do have responsive epithalamia.

Sappho's lyrics are very fragmentary. David Campbell's edition of Sappho lists the following as Sappho's epithalamia: 27, 30, 44, 103–117, and 140(a).<sup>69</sup> No attributions appear in the epithalamia of P. Oxy 10.1231,<sup>70</sup> P. Oxy 10.1232,<sup>71</sup> and P. Oxy 21.2294,<sup>72</sup> which are edited in the Campbell's edition as lyrics numbered 27, 30, and 103. Paragraphi seem to be used in manuscripts of Sappho to separate stanzas.<sup>73</sup>

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<sup>65</sup>Theocritus's one epithalamium is Idyll 18. The setting at the beginning expressly says that the wedding party sings in unison. A. S. F. Gow, ed., *Theocritus*, Volume 1 (Cambridge: Cambridge University Press, 1950, 1973), 140–145.

<sup>66</sup>Sidonius's epithalamium has no changes of voice. W. B. Anderson, ed., *Sidonius: Poems and Letters*, Volume 1, Loeb (Harvard: Harvard University Press, 1963), 200–211.

<sup>67</sup>See "Fescennine Verses in Honour of the Marriage of the Emperor Honorius," Vol. 1, 230–239; "Epithalamium of Honorius and Maria," Vol. 1, 240–267; and "Epithalamium of Palladius and Celerina," Vol. 2, 205–215, in Maurice Platnauer, ed., *Claudian*, 2 volumes, Loeb (London: William Heinemann, 1922). Although Claudian is a Christian, he employs the classical deities for his imagery.

<sup>68</sup>Paulinus of Nola's christianized Epithalamium is Poem 25. P. G. Walsh, ed., *The Poems of St. Paulinus of Nola*, Ancient Christian Writers 40 (New York: Newman Press, 1975), 245–253. Written for the wedding of Julian of Eclanum and Titia, it has no change of voice. It may imitate an epithalamium in form, but in content and tone it is a sermon, and a rather severe one, given the occasion.

<sup>69</sup>David A. Campbell, ed., *Greek Lyric*, Volume 1, Loeb Classical Library (Cambridge, Massachusetts: Harvard University Press, 1982). None of the rest of Sappho's poetry is reconstructed with attributions of speakers, except that when it is quoted, the ancient writer citing her text will occasionally indicate the speaker. Similarly, the lyrics of Alcaeus (also in Campbell, *Greek Lyric*) have no attributions of speakers.

Compare the Loeb edition of *The Greek Anthology*, in which two amatory epigrams of the sixth century (5.292, 293) do receive attributions similar in form to our rubrics. The *Anthology* itself is later, of course. William Roger Paton, ed., *The Greek Anthology*, Loeb Classical Library (London: W. Heinemann, 1916).

<sup>70</sup>"1231. Sappho, Book i," in Grenfell and Hunt, *The Oxyrhynchus Papyri: Part X*, 20–43 and plate II; and the Addenda in Lobel, *The Oxyrhynchus Papyri: Part XXI*, 122–126.

<sup>71</sup>"1232. Sappho, Book ii," in Grenfell and Hunt, *The Oxyrhynchus Papyri: Part X*, 44–50 and plate I.

<sup>72</sup>"2294. Biographical Details about a Book of Sappho," in E. Lobel, ed., *The Oxyrhynchus Papyri: Part XXI*, 23–26 and plate III.

<sup>73</sup>For examples of paragraphi, see P. Oxy. 10.1231 and P. Oxy. 21.2293. "1231. Sappho, Book i," in Bernard P. Grenfell and Arthur S. Hunt, eds., *The Oxyrhynchus Papyri: Part X* (London: Egypt

Catullus has two epithalamia: Songs 61 and 62. His Song 62 is a responsive wedding song sung alternately by young men and young women. It is usually printed with stanzas attributed alternately to *puellae* and *iuvenes*; for example, in F. W. Cornish's edition.<sup>74</sup> But the earliest extant manuscript, Codex Thuaneus (ninth century) contains no attributions,<sup>75</sup> and modern editors disagree on how to attribute the lines.<sup>76</sup> Song 61 is also a responsive wedding song but has no attributions in Cornish's edition.

The Song of Songs rubrics share some characteristics with Psalm titles, which are at least as old as their OG translation. In Codex Sinaiticus, both Psalm titles and Song of Songs rubrics are in vermillion and placed before the body of the text to which they apply.<sup>77</sup> Psalm titles sometimes indicate the circumstances under which the Psalm was presumably written; e.g., Psalm 51. There is this significant difference: psalm titles do not indicate changes in speaker as these occur in a psalm.<sup>78</sup>

It appears that the Song of Songs rubrics have no clear precedents in Greek and Latin manuscript traditions of drama and dialogue. On the other hand, we have seen that the late antique Greco-Roman world had all of the individual elements that would be used

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Exploration Fund, 1914), 20–43 and plate II. “2293. Commentary on Sappho (Book iv?),” in E. Lobel, ed., *The Oxyrhynchus Papyri: Part XXI* (London: Egypt Exploration Society, 1951), 16–23 and plate III.

<sup>74</sup>F. W. Cornish, ed., *The Poems of Gaius Valerius Catullus*, Loeb Classical Library (Cambridge, Massachusetts: Harvard University Press, 1962).

<sup>75</sup>At least, no attributions appear in the first 22 verses, which are shown on Plate XIV in Émile Chatelain, *Paléographie de classiques Latins*, Première Partie (Paris: Librairie Hachette et Cie, 1884–1892). See also the critical text of Robinson Ellison, *Catulli Veronensis liber* (Oxford: Clarendon Press, 1867), in which no attributions appear in all of Song 62. Song 62 is the only work of Catullus included in Codex Thuaneus. Codex Thuaneus comes from the ninth century. All other manuscripts of Catullus come from the thirteenth century or later.

<sup>76</sup>Ellison, *Catulli Veronensis liber*, provides tables of attributions by previous editors.

<sup>77</sup>In the Psalms, the word διαψαλμα and the paregraphi are also in vermillion. See also the brief synopses, “tituli,” placed in Acts. They were apparently not in red ink but did serve to divide the text and guide its reading. Milne and Skeat, *Scribes and Correctors*, 38 and figure 11 opposite.

<sup>78</sup>See also the Odes of Solomon in James H. Charlesworth's translation. In Ode 8 and in following odes, Charlesworth has inserted a notation in English, “Christ Speaks,” and explains in the footnote “In the MSS no dot, word, or phrase clarifies the shift in speakers.” James H. Charlesworth, “Odes of Solomon,” in *The Old Testament Pseudepigrapha*, edited by James H. Charlesworth, Vol. 2 (Garden City, New York: Doubleday & Company, 1985), 741, n. e.

in Song of Songs rubrics: the use of red ink to mark a new section (in a variety of settings); indenting or centering on a separate line (stage directions in papyri of Greek drama, title of a cited letter in documentary dialogues); the practice of analyzing a drama or dialogue to determine its speakers and then using paragraphi and critical marks to make changes in speaker explicit (in drama and dialogue); writing a name or role in full (in some documentary dialogues); and using occasional verbs, addressees, and circumstances (in documentary and narrative dialogue). All a scribe had to do was to combine these elements and apply them together to the Song of Songs.

There are three possibilities. First, it is possible that there were precedents for our rubrics and they have been lost. For Greek manuscripts of plays, the last examples of papyrus are from the sixth century and we have no parchments until the ninth century.<sup>79</sup> It is entirely possible that we do not have an adequate record for the relevant centuries.

Second, it is possible that the rubrics were such an obvious aid to provide that several scribes independently began providing them. Against this possibility, we must ask why all of the Greek rubrics call the protagonists *νύμφη* and *νυμφίος* instead of, say, *ἡ πλησίον* and *ἀδελφιδός*, or *ἐκκλησία* and *Χριστός*.

Third, it is possible that some one scribe invented the first set of rubrics for the Song of Songs, and other scribes found it useful and adapted it to their own understanding of the text. It would be amazing if this were the case, even more amazing if this innovation in the Song of Songs even indirectly influenced later manuscripts of drama.

Regardless of how one may evaluate the possibilities, it turns out that the Codex Sinaiticus is the earliest document we know to mark every speech of a dialogue by writing the name or role of the speaker in full on a line by itself before the speech. It appears possible that some scribe working on Song of Songs was the first person to write full

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<sup>79</sup> Andrieu, *Le Dialogue Antique*, 271–272.

attributions in this manner. There were earlier forms of the rubrics, and their exact form is lost to us. The rubrics in Codex Alexandrinus probably represent a very early stage in the development of Song of Songs rubrics. In its rubrics, not every speech is attributed, but each attribution is unabbreviated and (in principle though not in practice) on a line by itself.<sup>80</sup> I would expect the first Song of Songs rubrics to be similar.

### **J. The Rubrics as Dramatic Narrative**

The Song of Songs rubrics we have examined give us several hints that they may have been considered, in some sense, dramatic. When they use finite verbs, they tend to use the present tense, whereas narrative dialogues use past tenses. Also we have the extraordinary rubric in Codex Venetus at 4:9, “ταῦτα ὁ νυμφίος ὡς κορυφαῖος χοροῦ{ς} λέγει ἅμα αὐτοῖς,” (“These things the groom as leader of the chorus says together with them”) which represents the groom as the leader of the chorus — unless this expression simply means to say, “as leader of the company” of his friends. This rubric probably shows the influence of Origen. In his first homily, Origen specifically points out that the groom speaks as a member of a chorus:

Vide igitur mihi quattuor ordines, unum et unam, duos choros inter se concinentes, sponsam canere cum iuvenulis, sponsum canere cum sociis.

We have thus four groups: the two individuals, the Bridegroom and the Bride; two choirs answering each other — the Bride singing with her maidens, and the Bridegroom with His companions.<sup>81</sup>

Origen’s commentary considers Song of Songs to be an *epithalamium* written “in the form of a drama.”<sup>82</sup> He defines the term “drama” in a general sense, appropriate to Song of Songs:

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<sup>80</sup>The next chapter deals with an earlier form of the rubrics in Codex Sinaiticus.

<sup>81</sup>Origen, *Homilies on the Song of Songs*, §1.1. Baehrens, *Origenes Werke*, Vol. 8, 29.8; Lawson, *Origen*, 268.

<sup>82</sup>Origen, *Commentary on the Song of Songs*, Prologue. Baehrens, *Origenes Werke*, Vol. 8, 61.5; Lawson, *Origen*, 21.



Drama autem esse diximus, ubi certæ personæ introducuntur, quæ loquuntur, et aliæ interdum superveniunt, aliæ recedunt aut accedunt et sic totum in mutationibus agitur personarum.

And we defined drama as something in which certain characters are introduced who speak; and from time to time some of them arrive upon the scene, while others go or come, so that the whole action consists in interchange between the characters.<sup>83</sup>

Origen also points out that Greek sages “produced a great variety of writings in this dialogue form.”<sup>84</sup> Origen and the rubrics share an interest in the narrative level of the work, which are interpreted along more or less dramatic lines.

It is useful, therefore, to note that Hippolytus seems to have had no such interest. His *Commentary* give no clue that he saw a narrative in Song of Songs. Hippolytus simply works his way through the text of Song of Songs and interprets one “mystery” after another with no concern for who is speaking to whom or how one part connects to the next. Origen’s influence was such that he changed the agenda for the succeeding Christian commentary tradition, which would continue the work of make sense of the Song of Songs by seeing it as a narrative. Anyone who has read Origen’s interpretations (or even heard of them) is likely to see Song of Songs as a narrative.

A reader faced for the first time with the Song of Songs text (and without paratextual aids like rubrics or section headings) would probably assume it is one connected piece of writing (rather than an anthology of related pieces). It is less certain that such a reader would see it as a narrative. Parts of Song of Songs are clearly narrative, for example, 2:8–14. and the two “dream sequences” in 3:1–5 and 5:2–8. From the beginning

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<sup>83</sup>Origen, *Commentary on the Song of Songs*, §1.1. Baehrens, *Origenes Werke*, Vol. 8, 89. Lawson, *Origen*, 58. See the Prologue: Baehrens, *Origenes Werke*, Vol. 8, 61.20. Lawson, *Origen*, 22.

<sup>84</sup>“Apud Graecos quidem plurimi eruditorum virorum ... multa ac diversa etiam dialogorum stilo scripta protulerunt” Origen, *Commentary on the Song of Songs*, Prologue. Baehrens, *Origenes Werke*, Vol. 8, 63.6; Lawson, *Origen*, 23.

to 2:7, however, a reader has to work fairly hard to find a narrative, although a reader should have noticed that a dialogue is occurring in 1:7-8.

The rubrics lead a new reader of the Song to see it as a narrative, in the same way that knowledge of Origen's interpretation would lead a reader to see the Song as a narrative. It would be possible for a reader to find a narrative in Song of Songs without rubrics. A reader would have to work very hard to see anything but a story in a text with the Sinaiticus rubrics. Without the rubrics some readers could see a long lyric dialogue or (like Hippolytus) a series of allegorical symbols. The rubrics provide clues to the reader as to the nature of the work.

The original Old Greek translation apparently had no rubrics. Otherwise, we would expect them in all of the Greek manuscripts.

Which came first, Origen's elaborate staging of the Song of Songs in his *Commentary*, or the rubrics' more modest representation of it as dramatic dialogue? All of the rubrics we know probably show the influence of Origen. But is it possible that Origen saw a manuscript of Song of Songs with simple rubrics like those of Alexandrinus, and from that clue spun out his entire elaborate presentation of the movements and motives of the actors on the stage formed by narrative level of the text? Since Origen never mentions rubrics, there is no way to know.

Joseph R. Jones has drawn attention to the popularity of "closet drama" during Greco-Roman Late Antiquity. Poets who wrote plays often did so with recital in mind rather than performance.<sup>85</sup> It would not have been difficult for Origen to envision Song of Songs as a drama.

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<sup>85</sup> Joseph R. Jones, "The *Song of Songs* as a Drama in the Commentators from Origen to the Twelfth Century," *Comparative Drama* 17 (1983): 22-23. Jones gives Seneca as an example from an earlier period who wrote plays for recital.

The Old Greek translation was a fairly literal rendering of the Hebrew, in the sense that it tried to preserve the form of the Hebrew rather than to translate its meaning dynamically. Among the disadvantages of this style of translating was the loss of many grammatical markings for gender that were explicit in Hebrew. Because the Greek language did not contain as many grammatical markings for gender, a literal translation left its readers without some of the cues they needed to make sense of the text. Where the Hebrew text itself had made changes in speakers fairly explicit, the rubrics inserted explicit cues into the translation to make it easier to understand.

Unfortunately, those who created the rubrics did so without consulting the Hebrew text. None of the rubric-traditions follows the voices indicated by the consonantal Hebrew text (much less the vocalized Masoretic Text).<sup>86</sup> The rubric-traditions must have had their origins in reflection on the Greek and Latin texts. Their interpretation of the text's meaning would reshape readers' understandings of the translations that did consult the Hebrew, that is, the Old Greek and the Vulgate. That is, the rubrics could override any insights gained from the Hebrew. One can ignore a commentary; it is much harder to ignore red ink in the text, even if one knows it is interpretation. Rubrics are an active imposition of a reading on a reader. The implied reader of a rubricated text of Song of Songs is less actively involved in wresting meaning from the text than the implied reader of an unrubricated text.<sup>87</sup>

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<sup>86</sup>In the Masoretic Text (whether vocalized or not), Song of Songs 8:13 is clearly addressed to a woman, but the Old Greek translation understood the addressee to be male, and the rubrics follow the Greek.

<sup>87</sup>This final remark is inspired by Andrieu's acute observation that, in general, "... la disposition d'esprit du lecteur antique est *active*; c'est celle d'un déchiffreur ..." ("The ancient reader's frame of mind is *active*; it is that of a decipherer.") Andrieu, *Le Dialogue Antique*, 205. See also 314.

Plate 1. Specimen from Codex Sinaiticus, Folio 61<sup>r</sup>

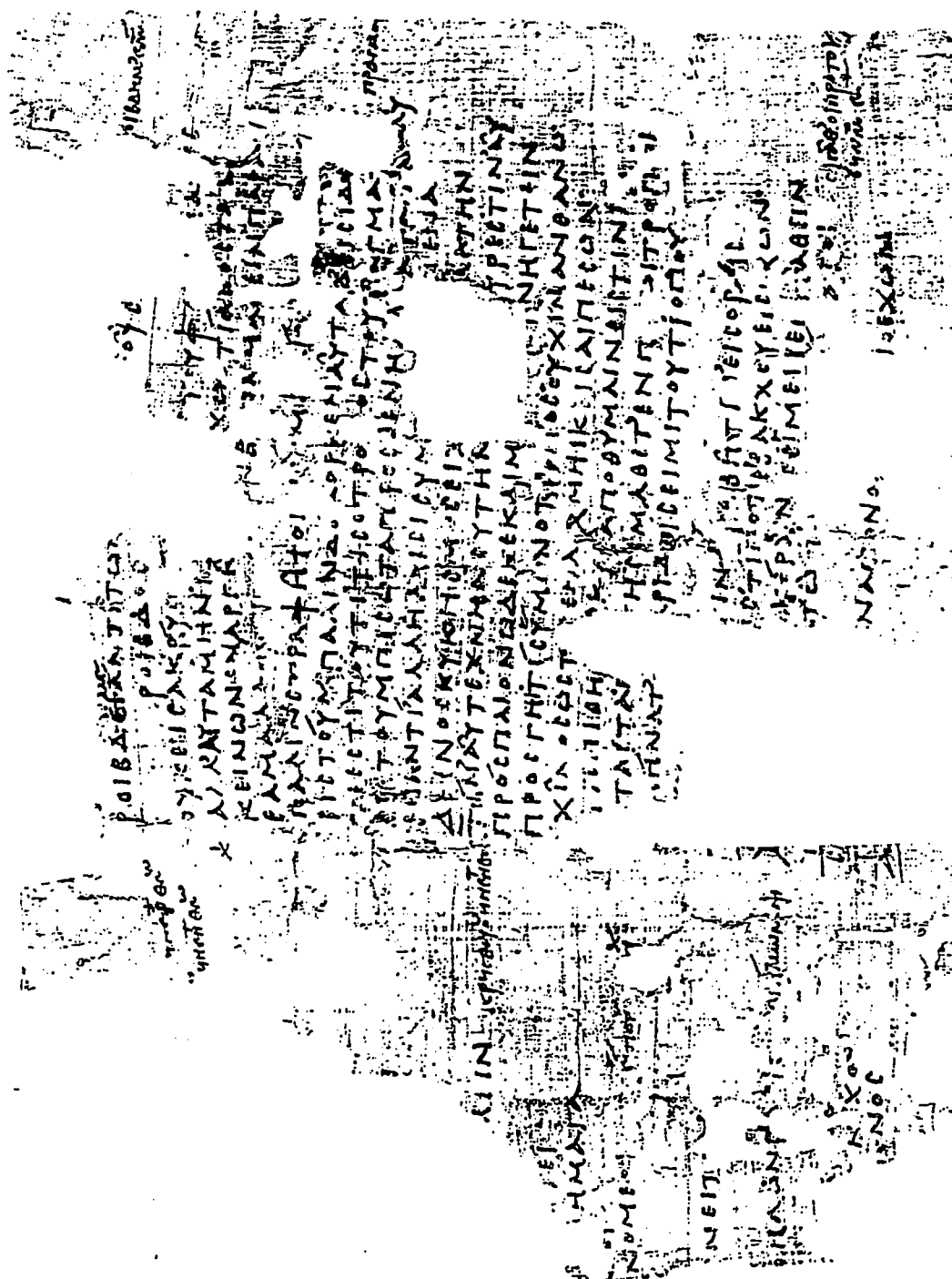
ἈΣΜΑΛΑΣΜΑΤΩΝ

Α ἈΣΜΑΛΑΣΜΑΤΩΝ Ο ΕΣΤΙΝ ΤΩ ΣΑΛΟΜΩΝ  
 ΤΗΝ ΥΜΝΟΥ  
 ΦΙΛΗΣΑΤΩ ΜΕΛ ΠΟ ΦΙΛΗΜΑΤΩΝ  
 ΣΤΟΜΑΤΟΣ ΑΥΤΟΥ  
 ΟΤΙ ΑΓΑΘΟΙ ΜΑΣ ΤΟΙΣ ΟΥΨΕΡΟΙΝΟΝ  
 ΚΑΙ ΟΣ ΜΗ ΜΥΡΩΝ ΣΟΥ ΨΕΡ ΠΑΝΤΑ  
 ΤΑ ΑΡΩΜΑΤΑ  
 ΜΥΡΟΝ ΕΚΚΑΙΝΩΘΕΝ ΟΝΟΜΑΣΟΥ  
 ΔΙΑ ΤΟΥΤΟ ΝΕΑΝΙΔΕΣ ΗΓΑΠΗΣΑΝ ΣΕ  
 ΕΙΣΚΥΣΑΝ ΣΕ ΟΠΙΣΘΑ ΣΟΥ ΕΙΣ ΟΣ ΜΗΝ  
 ΜΥΡΩΝ ΣΟΥ ΔΡΑΜΟΥΜΕΝ  
 ΤΑΙΣ ΝΕΑΝΙΣΙΝ ΤΗΝ ΥΜΝΟΥ  
 ΔΙΗΓΕΓΑΓΤΑ ΠΕΡΙ ΤΟΥ ΝΥΜ  
 ΦΙΟΥ ΑΕΧΑΡΙΣΤΟΥ ΤΗ  
 ΕΙΣ ΗΝ ΕΓΚΕΝ ΜΕ Ο ΒΑΣΙΛΕΥΣ ΕΙΣ ΤΟ ΤΑ  
 ΜΕΙΟΝ ΑΥΤΟΥ  
 ΤΗΣ ΝΥΜΦΗΣ ΔΗ Η ΤΗΣ ΑΜΕ  
 ΝΗΣ ΤΑΙΣ ΝΕΑΝΙΣΙΝ ΑΙΔΕ  
 ΣΗΤΑΙ  
 ΑΓΑΛΛΙΑΣΩ ΜΕΘΑΚΑΙ ΕΥΦΡΑΝΟΩ  
 ΜΕΝΕΝ ΣΟΙ  
 ΑΓΑΠΗΣΟΜΕΝ ΜΑΣ ΤΟΥ ΣΣΟΥ  
 ΨΕΡΟΙΝΟΝ  
 ΑΙ ΝΕΑΝΙΔΕΣ ΤΩΝ ΥΜΝΟΥ  
 ΒΟΩΣΙΝ ΤΟ ΟΝΟΜΑ ΤΗΣ ΝΥΜ  
 ΦΗΣ ΕΥΟΥ ΤΗΣ ΗΓΑΠΗΣΕΝ ΣΕ  
 ΕΥΟΥ ΤΗΣ ΗΓΑΠΗΣΕΝ ΣΕ  
 ΤΗΝ ΥΜΝΟΥ  
 ΜΕΛΛΙΝΑ ΛΕΙΜΙΚΑΙ ΚΑΛΗΘΥΓΑΤΕΡ ΕΣΙΝ Ἀμ

**Plate 2. Specimen from Codex Venetus Marcianus 474, Folio 92<sup>r</sup>**

[illegible]

Plate 3. Specimen from P. Oxy. 9.1174, Columns 4-5



## Chapter 4

### The Sinaiticus Rubric-Tradition of the Song of Songs

#### A. Introduction

The previous chapter introduced the rubrics of the celebrated Codex Sinaiticus as one of four sets of rubrics known from Old Greek manuscripts of the Song of Songs. This chapter provides a text, translation, and closer examination of the rubric-tradition represented by that fourth-century codex. It will argue for the possibility that this tradition may preserve an early interpretation of the Song of Songs.

In 1926, Donatien de Bruyne called attention to a family of manuscripts that contained “a very remarkable” tradition of rubrics, to be found in both Latin and Greek manuscripts.<sup>1</sup> De Bruyne described these rubrics as “the finest and the most nuanced of the interpretations of the Canticles conceived as a drama.”<sup>2</sup> We will refer to this as the Sinaiticus rubric-tradition, because the oldest manuscript to preserve it is Codex Sinaiticus.

De Bruyne found the same tradition of rubrics in a family of Latin manuscripts. The oldest and purest Latin representative is an eighth-century manuscript, Stuttgart 35. A thirteenth-century manuscript, Fribourg L 75 is another valuable representative of this tradition of rubrics. De Bruyne found the same tradition mixed with other traditions in six Italian, Anglo-Saxon, and French manuscripts dating from the ninth through the fourteenth century.<sup>3</sup> All of these manuscripts are manuscripts of the Vulgate translation, but the rubrics do not fit as comfortably with the Vulgate as they do with an OL translation. For example, the rubric at Song of Songs 8:13 has the bride address the groom, as in OL texts

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<sup>1</sup>Donatien De Bruyne, “Les Anciennes versions latines du Cantique des cantiques,” *Revue Bénédictine* 38 (1926): 118-122.

<sup>2</sup>De Bruyne, “Anciennes versions,” 121.

<sup>3</sup>De Bruyne, “Anciennes versions,” 118.

(following the OG<sup>4</sup>), but the Vulgate text assumes that the words at 8:13 address a woman. The Latin rubrics give every appearance of having been translated to accompany an OL text — but which one?<sup>5</sup>

Although De Bruyne argued that the rubrics were translated to accompany a pre-Jerome form of OL text,<sup>6</sup> there are three indications that the rubrics were translated to accompany Jerome's Hexaplaric Emendation of the OL Song of Songs. First, Stuttgart 35's Vulgate text contains about twenty-two OL readings, of which six are distinctly similar to Jerome's Hexaplaric Emendation of the OL.<sup>7</sup> Second, the phrasing "in agro hoc est in mundo" in the rubric before 7:12 appears in the corresponding place in Epiphanius Scholasticus's translation of the Commentary of Philo of Carpasia,<sup>8</sup> which uses the Hexaplaric Recension of Jerome as its lemma-text. Third, the rubrics use *fratruelis* to translate ἀδελφιδός. As Vaccari points out, Jerome introduced this word into Latin in his translation of Origen's Homilies on Song of Songs and he used it again in his Hexaplaric Emendation.<sup>9</sup> Previous Latin translations used "frater," or "consobrinus," and the Vulgate would use "dilectus."<sup>10</sup> The use of the word *fratruelis* strongly suggests that the Latin translator of the rubrics was working with the Hexaplaric Emendation. Since Jerome made this recension of the OL about 387 C.E.,<sup>11</sup> the rubrics of the Sinaiticus tradition were

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<sup>4</sup>See "Note Regarding 8:13" in Chapter 1 above.

<sup>5</sup>At Song of Songs 7:1.3, the rubric has plural addressees, as in OL (OG and MT), but the Vulgate has a single addressee. See De Bruyne, "Anciennes versions," 121.

<sup>6</sup>See De Bruyne, "Anciennes versions," 118, 121–122.

<sup>7</sup>Schulz-Flügel, *Vetus Latina*, 34. Compare De Bruyne, "Anciennes versions," 121–122, who did not recognize the hexaplaric nature of the OL fragments in Stuttgart 35. De Bruyne was working two decades before Vaccari successfully reconstructed the Hexaplaric Emendation.

<sup>8</sup>Philo of Carpasia (PG 40:433B): "εἰς ἀγρός, τουτέστιν εἰς τὸν κόσμον."

<sup>9</sup>Albertus Vaccari, *Cantici canticorum: Vetus Latina translatio a S. Hieronymo ad Græcum textum hexapla rem emendata* (Rome: Edizioni di Storia e Letteratura, 1959), 13.

<sup>10</sup>Regarding ἀδελφιδός and its translations, see "Note Regarding 1:12" in Chapter 1 above.

<sup>11</sup>Schulz-Flügel, *Vetus Latina*, 12.



probably translated into Latin between that time and the sixth century, when the Vulgate began to be widely accepted.<sup>12</sup>

## **B. Text and Translation of the Old Greek and Old Latin with Rubrics**

The edition that follows presents the Sinaiticus-type rubrics in context. The left column represents the Old Greek of the Codex Sinaiticus, and the right column represents Jerome's Hexaplaric Emendation of the Old Latin. Rubrics are printed in bold letters. An English translation follows the text. Critical notes on the text and translation are presented in footnotes.

The Greek text and rubrics have been taken directly from Tischendorf's edition of the Codex Sinaiticus.<sup>13</sup> I have presented only those textual variants that can be attributed to the original hand or to the correctors of the original scriptorium.<sup>14</sup> Each line is reproduced

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<sup>12</sup>In the sixth century, Cassiodorus commissioned his friend Epiphanius Scholasticus to translate the commentary of Philo of Carpasia. Epiphanius used the Hexaplaric Emendation. In the same century, Justus of Urgel and Apponius used the Vulgate in their commentaries. Schulz-Flügel, *Vetus Latina*, 12.

The connection between the rubrics and Jerome make one wonder whether he might have translated the rubrics into Latin. De Bruyne, "Anciennes versions," 118, argues against Jerome's translation on the grounds that he was a purist and the rubrics are extra-biblical additions. The connection of the rubrics with the book workshop of Cassiodorus raises the question whether someone connected with it translated them. Apparently, Cassiodorus had a significant workshop and commissioned translations. See Vaccari, *Cantici Canticorum*, 9. Finally, Philo of Carpasia's use of "εἰς ἀγρός, τουτέστιν εἰς τὸν κόσμον" leaves one to wonder if Epiphanius Scholasticus might not be the translator of the rubrics.

<sup>13</sup>Constantinus Tischendorf, ed., *Bibliorum Codex Sinaiticus*, Vol. III (St. Petersburg: Giesecke & Devrienty, 1862), 61-64. This magnificent edition was published at the Czar's expense on the occasion of the one-thousandth anniversary of the founding of the Russian Empire. The type was cast to resemble the fine uncial lettering of the codex. Tischendorf's accuracy is confirmed by the photographic reproduction: Kirsopp Lake and Helen Lake, ed., *Codex Sinaiticus: Petropolitanus Friderico-Augustanus Lipsiensis, The Old Testament* (Oxford: The Clarendon Press, 1922). I have also consulted H. J. M. Milne and T. C. Skeat, *Scribes and Correctors of the Codex Sinaiticus* (Oxford: The University Press, 1938). Milne and Skeat examined the codex thoroughly after it had been transferred in its entirety to the British Museum.

<sup>14</sup>Milne and Skeat, *Scribes and Correctors of the Codex Sinaiticus*, 18-51, argue persuasively (against Tischendorf and Scrivener) that the Song of Songs was lettered by scribe A, and then corrected by scribes A and D before the codex left the scriptorium. Two or three centuries later, a series of other correctors made a thoroughgoing revision based on another Old Greek text-tradition. For our present purposes, these later correctors may be ignored because they are irrelevant to the creation of the rubrics.

as it is found in the manuscript, which arranges the text *per cola et commata*, that is, according to sense-breaks.

I have reproduced the letters in minuscule form instead of the original's uncial for the convenience of the modern reader. Apart from a few rare exceptions, Codex Sinaiticus does not use accents or other diacriticals. I have transcribed the diacriticals and punctuation exactly as in the manuscript. Itacisms and other orthographic variations have been preserved uncorrected. Supralinear dots ("expunctuation") delete letters, and marks that look like single quotation marks delete combinations of letters. Apostrophes often serve to mark the end of non-Greek words.

Occasionally, Codex Sinaiticus separates words explicitly with a raised stop, which I have preserved. The words are usually unseparated in the manuscript, but I have separated them here for the convenience of the modern reader. Also for convenience sake, I have inserted hyphens to mark words divided by a linebreak in the manuscript.

The Codex Sinaiticus text has four chapter divisions, which do not correspond to the modern system. They are apparently a later addition.<sup>15</sup> In the codex, the numbers that mark each division appear in the left margin next to the first line of the text to which they apply and *not* next to the rubric that, in the case of the last three instances, precedes the line. For the convenience of the modern reader, I have put these chapter numbers in Greek uncials and centered them above the section they represent.

In Codex Sinaiticus, of course, the rubrics have been written in red ink. The scribe also indented them. I have imitated this layout. In the absence of red ink, this edition presents the rubrics in bold characters, with a small space separating them from the previous line.

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<sup>15</sup>Swete, *Introduction*, 352, referring to Tischendorf's notes in his facsimile, Constantinus Tischendorf, ed., *Biblorum Codex Sinaiticus* (St. Petersburg: Giesecke & Devrient, 1862), v.

The Old Latin column is an attempt to indicate how an OL text tradition may have looked if accompanied by the Sinaiticus-type rubrics. The rubrics and the text in this column are each scholarly reconstructions based on manuscripts which record different stages of development. Putting rubrics and text together as I have done creates yet another scholarly artifice, which may be useful if its artificiality is understood: no extant manuscript takes this idealized form, which incorporates every uncorrupted reading for which we have evidence (and “restores” four readings for which we have no manuscript evidence). This artificiality does not greatly affect the use we are making of it; namely, that it allows the reader to observe with some ease how the Sinaiticus rubric-tradition functions in interpreting early forms of the OL text.

Nothing comparable to Tischendorf’s facsimile edition exists for the Old Latin manuscripts.<sup>16</sup> The Old Latin text in this column is Vaccari’s edition of Jerome’s Hexaplaric Emendation of the Old Latin.<sup>17</sup> I have underlined any Old Latin material in the text that is preserved in Stuttgart 35, and have presented in footnotes textual variants provided by the Old Latin of Stuttgart 35.<sup>18</sup>

The Old Latin rubrics are those found by DeBruyne in Stuttgart 35 and Fribourg L 75.<sup>19</sup> I have presented all textual variants that De Bruyne supplies for the rubrics.

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<sup>16</sup>A full survey of the Old Latin versions may be found in Solange Sagot, “Le ‘Cantique des Cantiques’ dans le ‘De Isaac’ d’Ambroise de Milan,” *Recherches Augustiniennes* 16 (1973): 3-57, and now in the first, introductory fascicle of the Beuron critical edition of Old Latin translations of Song of Songs. Eva Schulz-Flügel, ed., *Vetus Latina: Die Reste der altlateinischen Bibel*, Volume 10/3, Canticum Canticorum, Fascicle 1, Transmission (Freiburg: Verlag Herder, 1992).

<sup>17</sup>Vaccari, *Cantici canticorum*. Vaccari reconstructed Jerome’s Hexaplaric Emendation, primarily on the basis of the lemma-text in Epiphanius Scholastic’s translation of the Commentary of Philo of Carpasia, as preserved in Codex Vaticanus lat. 5704. Errata to the text were published in Albertus Vaccari, “Cantici Canticorum latine a s. Hieronymo recensiti emendatio,” *Biblica* 44 (1963): 74-75.

<sup>18</sup>These variants are found in De Bruyne, “Anciennes versions,” 110-111, and Schulz-Flügel, *Vetus Latina*, 34.

<sup>19</sup>De Bruyne, “Anciennes versions,” 119-120.

The lines of the Latin column have been arranged to correspond to the Greek column. Square brackets mark text supplied by DE BRUYNE. Angle brackets mark text supplied by Vaccari. Substandard orthography has been preserved where no better variant exists.

Versification follows that of the critical text above in Chapter 1. Where necessary, lines within verses are identified with a number following the verse number and separated from it by a period; for example, 1:2.3 means chapter one, verse two, line three.

The manuscripts and their sigla are as follows.<sup>20</sup>

<b>Siglum</b>	<b>Alias</b>	<b>Name</b>	<b>Origin</b>
S	Ⲛ	Codex Sinaiticus	OG, fourth century C.E.
LaH		Vaticanus lat. 5704	Jerome's Hexaplaric Emendation of OL, sixth century
W	Z in DeBruyne	Stuttgart 35	Vg with traces of OL, ca. 800 ce
F	F in DeBruyne	Fribourg L 75 II	Vg, thirteenth century

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<sup>20</sup>Schulz-Flügel, *Vetus Latina*, uses the sigla 169, 170, and W.

## Old Greek

## Codex Sinaiticus

ασμα ασματων

A

1:1 ασμα ασματων ο εστιν τω σαλομων

η νυμφη

2 φιλησατω με απο φιληματων

στοματος αυτου

οτι αγαθοι μαστοι σου υπερ οινον

3 και οσμη μυρων σου υπερ παντα

τα αρωματα

μυρον εκκαινωθεν ονομα σου

δια τουτο νεανιδες ηγαπησαν σε

4 ειλκυσαν σε οπισω σου εις οσμην

μυρων σου δραμουμεν

ταις νεανισιν η νυμφη

διηγειται τα περι του νυμ-

φιου α εχαρισατο αυτη

εισηνεγκεν με ο βασιλευς εις το τα-

μειον αυτου

## Old Latin — Jerome's

## Hexaplaric Emendation

canticum canticorum

1:1

<sponsa><sup>21</sup>

2 osculetur me ab osculis

oris sui

quia bona sunt ubera tua super vinum

3 et odor unguentorum tuorum superomnia aromataungentum effusum<sup>22</sup> nomen tuum

ideo adolescentulæ dilexerunt te

4 traxerunt te post te in odoremunguentorum tuorum curremus

adulescentulis sponsa

narrat de sponso

introduxit me rex in cubiculumsuum

<sup>21</sup> This rubric is not found in W or F, but was supplied by De Bruyne from S. The rubric most probably dropped out when scribes began to historiate the initial of *osculatur*. See De Bruyne, "Anciennes versions," 105, 120.

<sup>22</sup> Underlined words indicate places in the text where W inserts an OL reading into its otherwise Vulgate text (according to De Bruyne, "Anciennes versions," or Schulz-Flügel, *Vetus Latina*, 34). In this case, W has *ungentorum* for *unguentorum*.

Text 1:4.4–1:6.2

της νυμφης διηγησαμε-	<b>sponsa narrante</b> <sup>23</sup>
νης ταις νεανισιν· αιδε·	<b>adulescentulæ</b>
ειπαν	
αγαλλιασμεθα και ευφρανθω-	<b>exultemus et iucundemur</b>
μεν εν σοι	<b>in te</b>
αγαπησομεν μαστους σου	<b>diligemus ubera tua</b>
υπερ οινου	<b>super vinum</b>
αι νεανιδες τω νυμφιω	<b>adulescentulæ sponso</b>
βοωσιν το ονομα της νυμ-	<b>clamant nomen sponsæ</b>
φης ευθυτης ηγαπησεν σε	
ευθυτης ηγαπησεν σε	<b>æquitas dilexit te</b>
η νυμφη	<b>&lt;sponsa adulescentulis&gt;</b> <sup>24</sup>
<b>5</b> μελαινα ειμι και καλη θυγατερες ἱερλμ'	<b>5 fusca sum et formosa filiae hierusalem</b>
ως σκηνωματα κηδαρ ως δερ-	<b>ut tabernacula cedar ut</b>
ρεις σολομων	<b>pelles salomonis</b>
	<b>{sponsa adulescentulis}</b>
<b>6</b> μη βλεψητε μοι οτι εγω ειμι	<b>6 ne videatis me quoniam ego sum</b>
μεμελανωμενη	<b>infuscata</b>
οτι παρεβλεψεν με ο ηλιος	<b>quia despexit me sol</b>

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<sup>23</sup>F has *sponse narrant* here.

<sup>24</sup>W and F have the previous rubric here. As De Bruyne, "Anciennes versions," 120–121, points out, that rubric makes no sense here. Using Codex Sinaiticus as the model, he has moved the previous rubric three words higher and supplied "sponsa" here. Following the suggestion of Robert Kraft, I have moved the next rubric (from 1:6) here to 1:5, where it fits better. This solution means that we do not have to create a new rubric.

## Text 1:6.3–1:10.2

ὑἱοι μητρος μου εμαχεσαντο εν εμοι  
 εθεντο με φυλακισσαν εν αμπελωσι<sup>25</sup>  
 αμπελωνα εμον ουκ εφυλαξα

**προς τον νυμφιον χϛ**

**7** απαγγειλον μοι ον ηγαπησεν

η ψυχη μου

που ποιμαινεις που κοιταζεις

εν μεσημβρια

μη ποτε γενωμαι ως περιβαλλο-

μενη επ αγελαις ετερων σου

**ο νυμφιος προς την νυμφην**

**8** εαν μη γνως σεαυτην η καλη

εν γυναιξιν

εξελθε συ εν πτερναις των ποιμνιω<sup>25</sup>

ποιμαινε τας εριφους σου<sup>25</sup>

επι σκηνωμασιν των ποιμενων

**9** τη ἵππῳ μου εν αρμασιν φαραω

ωμοιωσα σε η πλησιον μου

**αι νεανιδες προς την νυμφην**

**10** τι ωραιωθησαν σιαγονες σου

ως τρυγονες

τραχηλος σου ως ορμισκοι

*fili matris meae dimicaverunt in me*

*posuerunt me custodem in vineis*

*vineam meam non custodivi*

**ad sponsum sponsa**

**7** *annuntia mihi quem dilexit*

*anima mea*

*ubi pascis ubi cubas*

*in meridie*

*ne forte efficiar sicut operta*

*super greges sodalium tuorum*

**sponsus ad sponsam**

**8** *nisi cognoveris* *te pulchra*

*inter mulieres*

*egredere tu in vestigiis gregum*

*et pasce hædos tuos*

*in tabernaculis pastorum*

**9** *equitatu meo in curribus faraonis*

*adsimilavi te proxima mea*

**adulescentulæ ad sponsum**

**10** *quam speciosæ factæ sunt genæ tuæ*

*tamquam turturis*

*cervix tua ut redimicula*

---

<sup>25</sup>Hand S<sup>a</sup> inserted ⲥ (compendium for και) at the beginning of this line, in agreement with other of the OG manuscripts.

## Text 1:11.1–1:15.2

**11** ομοιωμα<sup>26</sup> χρυσιου ποιησομεν σοι  
μετα στιγματων του αργυριου

**11** similitudines auri faciemus tibi  
cum distinctionibus argenti

**vox sponsæ**

**ad sponsum**

**12** εως ου ο βασιλευς εν ανακλισι αυτου  
η νυμφη προς εαυτην  
και προς τον νυμφιον

**12** quoadusque rex sit in recubitu suo

ναρδος μου εδωκεν οσμην αυτου

nardus mea dedit odorem suum

**13** αποδεσμος της στακτης  
αδελφιδος μου εμοι

**13** fasciculus guttæ

fratruelis meus mihi

ανα μεσον των μαστων μου  
αυλισθησεται

in medio uberum meorum  
commorabitur

**14** βοτρυς της κυπρου αδελφιδος  
μου εμοι

**14** botrus cypri fratruelis  
meus mihi

εν αμπελωσιν ενγαδδαι

in vineis engaddi

**B**

ο νυμφιος προς την  
νυμφην

**sponsus ad  
sponsam**

**15** ιδου ει καλη η πλησιον μου ιδου ει καλη  
οφθαλμοι σου περιστεραι

**15** ecce speciosa proxima mea ecce speciosa  
oculi tui columbæ

---

<sup>26</sup>Hand S<sup>a</sup> inserted τα to make ομοιωμα plural, in agreement with the rest of OG.



Text 1:16.1–2:3.2

<b>η νυμφη προς τον νυμφιο ~</b>	<b>sponsa ad sponsum</b>
<b>16</b> ἴδου εἰ καλὸς ὁ ἀδελφίδος μου	<b>16</b> ecce bonus fratrueis meus
καὶ γέ ωραῖος	et quidem speciosus
προσκλεινὴ ἡμῶν συσκίος	cubile nostrum umbrosum
<b>17</b> δοκοὶ <sup>27</sup> ἡμῶν κεδροὶ	<b>17</b> tigna domuum nostrarum cedri
πατμῶματα ἡμῶν κυπαρίσσοι	trabes nostrae cupressi
<b>ο νυμφίος προς εαυτον</b>	<b>sponsus ad semet ipsum</b> <sup>28</sup>
<b>2:1</b> ἐγὼ ἀνθὸς τοῦ πεδίου	<b>2:1</b> ego flos campi
κρινὸν τῶν κοιλαδῶν	et lilium convallium
<b>καὶ προς την νυμφην</b>	<b>et ad sponsam</b> <sup>14</sup>
<b>2</b> ὡς κρινὸν ἐν μέσῳ ἀκανθῶν	<b>2</b> sicut lilium in medio spinarum
οὕτως ἡ πλησίον μου ἀνα μέσον	ita proxima mea in medio
τῶν θυγατέρων	filiarum
<b>η νυμφη· προς τον νυμφιον</b>	<b>[sponsa ad sponsum]</b> <sup>29</sup>
<b>3</b> ὡς μῆλον ἐν τοῖς ξυλοῖς τοῦ δρυμοῦ	<b>3</b> sicut arbor mali in medio silvæ
οὕτως ἀδελφίδος μου ἀνα μέσον	ita fratrueis meus in medio
τῶν ὕλων	filiorum

<sup>27</sup> One of the S scriptorium correctors has added οἰκῶν here. This correction agrees with most of OG. In Tischendorf's opinion, corrector A made this change. Tischendorf, *Bibbiorum Codex Sinaiticus*, Vol. I, p. xxv. Milne and Skeat, *Scribes and Correctors of the Codex Sinaiticus* (figure 13, opposite page 42) are surely right in asserting that the corrector is in fact scribe D, the most careful of the S scribes.

<sup>28</sup> W and F have *sponsus ad semet ipsum et ad sponsam* at the start of 2:1 and no rubric at the start of 2:2. On the analogy of the Greek and the parallels of rubrics number 31-32 and 39-41, De Bruyne, "Anciennes versions," 121, has separated them in his edition.

<sup>29</sup> Since 2:3 is clearly the speech of the bride, De Bruyne, "Anciennes versions," 121, restored this rubric.

## Text 2:3.3–2:8.3

εν τη σκια αυτου επεθυμησα

και εκαθισα

και καρπος αυτου γλυκυσ εν λαρυγγι μου

**ταις νεανισιν η νυμφη φησιν**

**4** εισαγαγετε με εις οικον του οινου

ταξατε επ εμε αγαπην

**5** στηρισατε με εν μυροις

στοιβασατε με εν μηλοις

οτι τετρωμενη αγαπης εγω

**προς τον νυμφιον· η νυμφη**

**6** ευωνυμος αυτου υπο την κεφαλην μου

και η δεξια αυτου περιλημψεται με

**ταις νεανισιν η νυμφη**

**7** ωρκισα υμας θυγατερες ιηλμ

εν ταις δυναμεσιν και εν ταις ισχυ-

σεσιν του αγρου

εαν εγειρηται και εξεγερηται την

αγαπην εως αν θεληση

**ακηκοεν του νυμφιου· η νυμφη**

**8** φωνη αδελφιδου μου ιδου ουτος η-

κει πηδων επι τα ορη

διαλλομενος επι τους βουνους

in umbra eius concupivi

et sedi

et fructus eius dulcis in faucibus meis

**adulescentulis sponsa**

**4** introduce me in domum vini

ordinate in me caritatem

**5** constabilate me in ungentis

stipate me in malis

quia vulnerata caritatis ego

**ad sponsum sponsa**

**6** laeva eius sub capite meo

et dextera eius complectetur me

**adulescentulis sponsa**

**7** adiuravi vos filiæ hierusalem

in virtutibus et in

viribus agri

si levaveritis et excitaveritis

caritatem quoadusque velit

**audivit sponsum sponsa**

**8** vox fratruelis mei ecce hic

venit saliens super montes

transiliens super colles

Text 2:9.1–2:12.3

**9** ομοιος εστιν αδελφιδος μου

τη δορκαδι

η νεβρω ελαφων επι ορη βαιθελ'

**η νυμφη προς τας νεανιδας****σημαινουσα αυταις· τον****νυμφιον**

ιδου ουτος οπισω του τοιχου ημων

παρακυπτων δια των θυριδων

εκκυπτων δια των δικτυων

**9** similis est fratrueis meus

capreae

vel hinulo cervorum in montibus bethel

**sponsa adolescentulis****significans eis****sponsum**

ecce hic stetit post parietem nostrum

incumbens per fenestras

eminens per retia

**et voces quæ ad semet ipsum****factæ sunt ab sponso****exponit adolescentulis****10** αποκρινεται αδελφιδος μου και λεγει

αναστα ελθε πλησιον μου καλη

μου περιστερα μου

**11** οτι ο χειμων παρηλθεν

ο υετος απηλθεν επορευθη εαυτω

**12** τα ανθη ωφθη εν τη γη

καιρος της τομης εφθασεν

φωνη του τρυγονος ηκουσθη εν

τη γη ημων

**10** respondet fratrueis meus et dicit mihi

surge veni proxima mea speciosa

mea columba mea**11** quoniam ecce hiems transiit

pluvia abiit discessit sibi

**12** flores visi sunt in terra nostra<sup>30</sup>

tempus sectionis advenit

vox turturis audita est in

terra nostra

---

<sup>30</sup>The second hand of W adds *nostra*.

## Text 2:13.1–2:15.3

**13** η συκη ἐξηγεγκεν ολυνθους αὐτης  
 αἱ ἀμπелоὶ κυπριζουσιν ἐ-  
 δωκαν ὀσμην

ἀναστα ἐλθε ἡ πλησιον μου  
 καλὴ μου περιστέρα μου

**14** καὶ ἐλθε σὺ περιστέρα μου  
 ἐν σκεπῇ τῆς πέτρας

ἐχομένα τοῦ προτιχίσματος  
 διξὸν μοι τὴν ὄψιν σου καὶ ἀκου-  
 τισὸν με τὴν φωνὴν σου

ὅτι ἡ φωνὴ σου ἡδία  
 καὶ ἡ ὄψις σου ὡραία

**τοὺς νεανίαις**

**ὁ νυμφίος· ταδε**

**15** πιασατέ ἡμῖν ἀλώπεκας μικροὺς  
 ἀφανίζοντας ἀμπελώνας  
 αἱ ἀμπелоὶ ἡμῶν κυπριζουσιν<sup>34</sup>

**13** ficus produxit grossos suos  
 vites florentes

dederunt odorem  
 surge veni proxima mea  
 speciosa mea<sup>31</sup> columba mea

**14** et veni tu columba mea  
in velamento petrae

iuxta promurale  
 ostende mihi faciem tuam et  
 auditam vocem tuam

quoniam vox tua<sup>32</sup> suavis  
 et facies tua speciosa

**adulescentibus**<sup>33</sup>  
**sponsus**

**15** capite nobis vulpes pusillas  
 exterminantes vineas  
et vineae nostrae florebut<sup>35</sup>

<sup>31</sup> *Speciosa mea* is from *errata* published by Albertus Vaccari in *Biblica* 44 (1963): 74-74. Sagot, "Cantique des Cantiques" dans Ambroise," 30, n. 88.

<sup>32</sup> W has *quia vox tua* here.

<sup>33</sup> W has *adulescentulis* here.

<sup>34</sup> A corrector (apparently S<sup>a</sup>) has added κ (the compendium for καὶ) at the beginning of this line.

<sup>35</sup> W has *floribunt* for *florebunt* here.

Text 2:16.1–3:3.2

η νυμφη ταδε  
**16** αδελφιδος μου εμοι καγω αυτω  
 ο ποιμαινων εν τοις κρινοις  
**17** εως ου διαπνευση η ημερα και  
 κεινηθωσιν αι σκιαι  
 αποστρεψον ομοιωθητι συ α-  
 δελφιδε μου  
 τω δορκωνι η νεβρω ελαφων<sup>36</sup> ε-  
 πι ορη κοιλωματων  
**3:1** επι κοιτην μου εν νυξιν εξητησα  
 ον ηγαπησεν η ψυχη μου  
 εξητησα αυτον και ουχ ευρον αυτο-  
 εκαλεσα αυτον και ουχ ὑπηκουσεν μου  
**2** αναστησομαι δη και κυκλωσω  
 εν τη πολει  
 εν ταις αγοραις και εν ταις πλαταιαις  
 και ζητησω ον ηγαπησεν η ψυχη μου  
 εξητησα αυτον και ουχ ευρον αυτον  
**3** ευροσαν με οι τηρουντες οι κυκλουν  
 τες εν τη πολει  
 η νυμφη τοις φυλαξιν ειπεν  
 μη ον ηγαπησεν η ψυχη μου ειδετε

sponsa sponso  
**16** fratruelis meus mihi et ego ei  
 qui pascit inter lilia  
**17** donec aspiret dies et  
 amoveantur umbræ  
 revertere similis esto tu  
 fratruelis meus  
 dammulae aut hinulo cervorum  
 super montes convallium  
**3:1** in cubili meo in noctibus quæsivi  
 quem dilexit anima mea  
 quæsivi eum et non inveni eum  
 vocavi eum et non audivit me  
**2** surgam itaque et circuibo  
 in civitate  
 in foro et in plateis  
 et quæram quem dilexit anima mea  
 quæsivi eum et non inveni eum  
**3** invenerunt me qui servam qui circueunt  
 in civitate  
 sponsa custodibus  
 numquid quem dilexit anima mea vidistis

---

<sup>36</sup>The original hand corrected ολαφων to ελαφων here.

## Text 3:4.1–3:6.3

4 ὥς μείκρον ὅτε παρήλθον ἀπ' αὐτῶν  
 ἕως οὐ εὗρον ὃν ἡγάπησεν ἡ ψυχὴ μου

εὐρουσα τὸν νυμφίον εἶπεν

εὐρουσα αὐτὸν ἐκρατήσα αὐτὸν

καὶ οὐκ ἀφῆκα αὐτὸν

ἕως οὐ εἰσηγάγον αὐτὸν εἰς οἶκον

μητρὸς μου

καὶ εἰς ταμίον τῆς συλλαβουσης με

τὰς νεανίδας ὀρκίζει ἡ νυμφὴ

τοῦτο δευτέρου

5 ὥρκισα ὑμᾶς θυγατέρες Ἰερλμ'.

ἐν ταῖς δυνάμεσιν καὶ ἐν ταῖς

ἰσχυσεσιν τοῦ ἀγροῦ

εἰάν ἐγίρηται καὶ ἐξεγίρηται τὴν ἀγα-

πὴν ἕως ἀν' θελήσῃ

Γ

ὁ νυμφίος πρὸς τὴν νυμφὴν

6 τίς αὕτη ἡ ἀναβαίνουσα ἀπὸ τῆς ἐρήμου

ὥς στελεχὴ καπνοῦ τεθυμιαμένη

ζμυρνᾶν καὶ λίβανον ἀπὸ παντῶν

κοινορτῶν μυρεψικοῦ

4 quam modicum fuit cum transivi ab ipsis

donec invenirem quem dilexit anima mea

**inveniens sponsa**

tenui eum

et non dimisi eum

donec induxi eum in domum

matris meæ

in cubiculum eius quæ me concepit

**adulescentulas adiurat sponsa<sup>37</sup>**

5 adiuravi vos, filiæ hierusalem

in virtutibus et in

viribus agri

si levaveritis et exsuscitaveritis

caritatem quousque velit

**sponsus ad sponsam**

6 quænam est ista quæ ascendit a deserto

sicut similitudo fumi thymiamatis

murram et tus ab omnibus

polveribus ungentarii

---

<sup>37</sup>F has *sponsus* for *sponsa*.

Text 3:7.1–3:11.5

**adulescentulæ david**

**7** ἴδου ἡ κλινὴ τοῦ σολομῶν  
 ἐξηκοντα δυνατοὶ κυκλῶ αὐτῆς ἀ-  
 πο δυνατῶν ἰσλ  
**8** πάντες κατεχόντες ρομφαίαν  
 δεδιδάγμενοι πολέμου  
 ἀνὴρ ρομφαίαν αὐτοῦ ἐπὶ μηρὸν αὐτοῦ  
 ἀπο θαμβοῦς ἐν νυξίν  
**9** φοριὸν ἐποίησεν ἐαυτῷ ὁ βασιλεὺς  
 σολομῶν  
 ἀπὸ ξύλου τοῦ λίβανου  
**10** στύλους αὐτοῦ ἐποίησεν ἀργυρίον  
 καὶ ἀνακλιτὸν αὐτοῦ χρυσιὸν  
 ἐπιβάσεις αὐτοῦ πορφύρα  
 ἐντὸς αὐτοῦ λιθοστρωτὸν  
 ἀγαπὴν ἀπὸ θυγατέρων Ἰερλμ  
**11** ἐξέλθατε καὶ ἴδετε ἐν τῷ βασι-  
 λεί σολομῶν  
 ἐν τῷ στεφανῷ ὡς στεφανώσῃ  
 αὐτὸν ἡ μήτηρ αὐτοῦ  
 ἐν ἡμέρᾳ νυμφευσεως αὐτοῦ  
 καὶ ἐν ἡμέρᾳ εὐφροσύνης  
 καρδίας αὐτοῦ

**7** ecce lectus salomonis  
 sexaginta potentes in circuitu eius  
 de potentibus israel  
**8** omnes tenentes frameam  
 edocti bellum  
 vir gladius eius in femore ipsius  
 præ pavore in noctibus  
**9** gestatorium sibi fecit rex  
 salomon  
 de lignis libani  
**10** columnas eius fecit argentum  
 et reclinatorium eius aureum  
 ascensus eius purpura  
 intra ipsum lapidibus stratam  
 caritatem a filiabus hierusalem  
**11** exite et videte filiæ sion in rege  
 salomone  
 in corona qua coronavit  
 eum mater eius  
 in die desponsationis<sup>38</sup> eius  
 et in die lætitiæ  
 cordis eius

---

<sup>38</sup>W has *dispositionis*.

Text 4:1.1–4:4.4

**sponsus ad sponsam****4:1** ἴδου εἰ καλὴ ἡ πλησίον μου

ἴδου εἰ καλὴ

ὀφθαλμοὶ σου περιστέραὶ ἐκτός

τῆς σιωπῆσεως σου

τριχῶμα σου ὡς ἀγέλαι τῶν αἰγῶν

οἱ ἀπεκαλυφθήσαν ἐκ τοῦ γαλααδ

**2** ὀδόντες σου ὡς ἀγέλαι τῶν

κεκαρμένων

αἱ ἀνέβησαν ἀπὸ τοῦ λουτροῦ

αἱ πασαι διδυμεύουσαι

καὶ ἀτεκνύουσα οὐκ ἐστὶν

ἐν αὐταῖς

**3** ὡς σπάρτιον τὸ κοκκινὸν χιλὴ σου

καὶ ἡ λαλία σου ὡραία

ὡς λεπυρὸν ροᾶς μῆλον σου

ἐκτός τῆς σιωπῆσεως σου

**4** ὡς πύργος δαδ τραχηλὸς σου

ὁ οἰκοδομημένος ἐν θαλπιῷ

χιλιοὶ θυρεοὶ κρεμάνται ἐπ' αὐτὸν

πάσαι αἱ βολιδεστῶν δυνατῶν

**4:1** ecce es formosa proxima mea

vide si speciosa

oculi tui columbæ præter

taciturnitatem tuam

capillatura tua sicut grex caprarum

quæ ascenderunt de galaad

**2** dentes tu<i> sicut grex

detonsarum

quæ ascenderunt de lavacro

universæ gemellos habent

et infecunda non est

inter illas

**3** sicut restis coccinea labia tua

et loquella tua speciosa

**sponsa ad sponsum**

sicut cortex malaranati genæ tuæ

præter taciturnitatem tuam

**4** sicut turris david cervix tua

quæ ædificata est in talfiot

mille scuta &lt;pendent&gt; super illam

omnia iacula potentium



## Text 4:4.1–4:9.3

5 δυο μαστοι σου ως δυο νεβροι διδυ-  
μοι δίδορκαδος<sup>39</sup>

οι νεμομενοι εν κρινοις

6 εως ου διαπνευση ημερα και  
κινηθωσιν αι σκιαι

πορευσομαι εμαυτω προς το ορος  
της ζμυρνης

και προς τον βουνον του λιβανου

7 ολη ει καλη η πλησιον μου και μωμος  
ουκ εστιν εν σοι

8 δευρο απο λιβανου νυμφη δευρο  
απο λιβανου

ελευση και διελευση απ αρχης πιστεως  
απο κεθαλης σανιειρ και αερμων

απο μανδρων λεοντων

απο ορεων παρδαλεων

9 εκαρδιωσας ημας αδελφη μου  
νυμφη

εκαρδιωσας ημας ενι απο ο-  
φθαλμων σου

εν μια ενθεματι τραχηλου σου

5 duo ubera tua sicut duo hinuli  
gemini capreæ

qui pascuntur inter lilia

6 donec respiret dies et  
amoveantur umbræ

**sponsus ad semet ipsam**

ibo mihi ad montem

murræ

et ad collem libani

**sponsus ad sponsam**

7 tota speciosa es proxima mea et macula  
non est in te

8 veni a libano sponsa veni  
a libano

venies et transibis ab initio fidei

a capite sanir et hermon

a cubilibus leonum

a montibus leopardorum

9 <vulnerasti cor nostrum soror mea  
sponsa>

vulnerasti cor nostrum in uno  
oculorum tuorum

in uno ornamento colli tui

<sup>39</sup>The S scribe expunctuated the δι at the beginning of this word.

## Text 4:10.1–4:15.2

**10** τι εκαλλιωθησαν μαστοι σου

αδελφη μου<sup>40</sup> νυμφη

οτι εκαλλιωθη μαστοι σου απο οινου

και οσμη μυρων σου ὑπερ παν-

τα τα αρωματα

**11** κηριον αποσταζουσιν χιλη σου νυμφη

μελι και γαλα ὑπο την γλωσσαν σου

και οσμη ἱματιον σου ως οσμη

λιβανου

**12** κηπος κεκλισμενος αδελφη

μου νυμφη

κηπος κεκλισμενος πηγη ε-

σφραγισμενη

**13** αποστολαι σου παραδεισος μετα

καρπου ακροδρυων

κυπροι μετα ναρδων

**14** ναρδος και κροκος

καλαμον και κινναμωμον

μετα παντων ξυλων του λιβανου

ζμυρνα αλοη μετα παντων

πρωτων μυρων

**15** πηγη κηπων φρεαρ ὕδατος ζωντος

και ροιζουντος απο του λιβανου

**10** <quam> speciosa facta sunt ubera tua

soror mea sponsa

quam speciosa facta sunt ubera tua a vino

et odor vestimentorum tuorum super

omnia aromata

**11** favum destillant labia tua soror mea sponsa

mel et lac sub lingua tua

et odor vestimentorum tuorum tamquam odor

libani

**12** hortus clausus soror

mea sponsa

hortus clausus fons

signatus

**13** emissiones tuæ paradisus

malagranatorum cum fructu pomorum

cypri cum nardis

**14** nardum et crocum

calamus et cinnamomum

cum omnibus lignis libani

murra et aloe cum omnibus

primis ungentis

**15** fons hortorum puteus aquæ vivæ

et impetu descenditis a libano

---

<sup>40</sup>The original hand corrected μου to του here.

Text 4:16.1–5:2.1

	<b>sponsa ad semet ipsam</b>
<b>16</b> ἐξεγερθητι βορρα και ερχου νοτε	<b>16</b> exsurge aquilo et veni auster
και διαπνευσον κηπον μου	inspira hortum meum
και ρευσατωσαν αρωματα μου	et profluant aromata mea
η νυμφη αιτειται τον πα̃ρα̃ ινα	<b>sponsa deprecatur patrem ut</b>
καταβη ο νυμφιος αυτου	<b>descendat sponsus eius in hortum</b>
καταβητω αδελφιδος μου εις	descendat fratruelis meus in
κηπον αυτου	hortum suum
και φαγετω καρπον ακροδρυων αυτου	et manducet fructum pomorum eius
ο νυμφιος προς την νυμφην	<b>sponsus ad sponsam</b>
<b>5:1</b> εισηλθον εις κηπον αδελφη μου νυμφη	<b>5:1</b> intravi in hortum meum soror mea sponsa
ετρυγησα σταφυλην μου	vindemiavi murram meam
μετα αρωματων μου	cum aromatibus meis
εφαγον αρτον μου μετα μελιτος μου	manducavi panem meum cum melle meo
επιον οινον μου μετα γαλακτος μου	bibi vinum meum cum lacte meo
τοις πλησιον ο νυμφιος	<b>proximis<sup>41</sup> sponsus</b>
φαγετε πλησιοι και πiete και με-	manducate proximi mei et bibite et
θυσθητε αδελφοι	inebriamini fratres mei
	<b>sponsa sentit<sup>42</sup> sponsum</b>
	<b>pulsantem ad ostium</b>
<b>2</b> εγω καθευδω και η καρδια μου	<b>2</b> ego dormio et cor meum
αγρυπνει	vigilat

---

<sup>41</sup> W has *proximo* for *proximis*.

<sup>42</sup> W has *sensit* for *sentit*.

Text 5:2.2–5:5.2

ἡ νυμφὴ ἐσθετε τον νυμφιον	
κρουοντα επι την θυραν	
φωνη ἀδελφιδου μου κρουει	vox fratruelis mei pulsat
επι την θυραν	ad ianuam
ἡ νυμφὴ ταδε ὁ νυμφιος <sup>43</sup>	sponsus ad sponsam
ανοιξον μοι ἀδελφῃ μου ἡ πλησιον	aperi mihi soror mea proxima
μου περιστερα μου τελια μου	<mea> columba mea perfecta mea
οτι ἡ κεφαλῇ μου ἐπλησθη δροσου	caput meum plenum est rore
καὶ βοστρυχοι μου ψεχαδων νυκτος	et crines mei guttis noctis
ἡ νυμφὴ ταδε	sponsa ad semet ipsam
3 ἐξεδυσαμην τον χιτωνα μου	3 exui me tunica mea
πως ἐνδυσωμαι αυτον	quomodo induar ea
ἐνιψαμην τους ποδας μου πως	lavi pedes meos quomodo
μολυνω αυτους	inquinabo eos
	et <sup>44</sup> ad sponsum ait
4 ἀδελφιδος μου ἀπεστειλεν χιρα	4 fratruelis meus misit manum
αυτου απο της οπης	suam per foramen
καὶ ἡ κοιλια μου ἐθροθη επ αυτον	et venter meus turbatus est ad illum
	et ad <sup>45</sup> semet ipsam ait
5 ἀνεστην ἀνοιξαι ἐγω τω ἀδελφιδω μου	5 surrexi ego aperire fratrueli meo
χειρες μου ἐσταξαν σμυρναν	manus meæ stillaverunt murrā

<sup>43</sup>The original hand has marked the words ἡ νυμφὴ ταδε to delete them. This is evidence that the scribe was working with rubrics in his exemplar.

<sup>44</sup>W omits *et*.

<sup>45</sup>F has *de* for *ad* here.

## Text 5:5.3–5:8.4

δακτυλοι μου σμυρναν πληρη	digiti mei murra pleni
επι χειρας του κλιθρου <b>6</b> ηνοιξα εγω	in manibus clusuræ <b>6</b> aperui ego
τω αδελφιδω μου	fratrueli meo
αδελφιδος μου παρηλθεν <sup>46</sup> ψυχη	fratruelis meus transivit anima
μου απηλθεν εν λογω αυτου	mea exivit in verbo eius
εζητησα αυτον και ουχ ευρον αυτον	quæsi vi eum et non inveni eum
εκαλεσα αυτον και ουχ ὑπηκουσεν μου	vocavi eum et non obaudivit me
<b>7</b> ευροσαν με οι φυλακες οι κυ-	<b>7</b> invenerunt me custodes
κλουντες εν τη πολει	circumeuntes civitatem
επαταξαν με ετραυματισαν με	percusserunt me vulneraverunt me
ηραν το θεριστρον απ εμου φυ-	tulerunt pallium meum a me
λακες των τειχεων	custodes murorum
	<b>sponsa adolescentulas</b> <sup>47</sup>
<b>8</b> ωρκισα ὑμας θυγατερες ἱηλμ'	<b>8</b> adiuravi vos filiæ hierusalem
εν ταις δυναμεσιν και εν ταις ἰσχυ-	in virtutibus et in
σεσιν του αγρου	viribus agri
εαν ευρητε τον αδελφον μου	si inveniatis fratruelem meum
απαγγειλατε αυτω	quid nuntietis ei
οτι αγαπης τετρωμενης ειμι εγω	quia vulnerata caritatis sum ego

---

<sup>46</sup>παρηλθθν has been corrected to παρηλθεν.

<sup>47</sup>De Bruyne's text has *adulescentulis* here, even though his footnote says W has *adulescentulas*. Presumably *adulescentulas* is found in F. It is the more difficult reading, for it makes no sense here.

Text 5:9.1–5:13.1

αι θυγατερες ἱηλμ <sup>48</sup> ' και οι φυ-	<b>adulescentulæ<sup>48</sup> et</b>
λακες πύν των τιχεων	<b>custodes murorum</b>
πυνθανονται της νυμφης	<b>interrogant sponsam</b>
<b>9</b> τι αδελφιδος μου απο αδελφιδου	<b>9 quid fratruelis tuus a fratrue<li>li</li></b>
μου η καλη <sup>49</sup> εν γυναιξιν	<b>o speciosa inter mulieres</b>
τι αδελφιδος σου απο αδελφιδου οτι	<b>quid fratruelis tuus &lt;a&gt; fratrue<li>li</li> quia</b>
ουτως ωρκισας ημας	<b>sic adiurasti nos</b>
η νυμφη σημαινι τον α-	<b>sponsa significat fratruelem<sup>50</sup></b>
δελφιδον οποιος εστιν	<b>suum: en qualis est</b>
<b>10</b> αδελφιδος μου λευκος και πυρρος	<b>10 fratruelis meus candidus et rubicundus</b>
εκλελοχισμενος εκ μυριαδων	<b>electus ex multis milibus</b>
<b>11</b> κεφαλη αυτου χρυσιον κεφαζ	<b>11 caput eius aurum caefaz</b>
βοστρυχοι αυτου ελαται μελα-	<b>crines eius abietes</b>
νες ως κοραξ	<b>nigri sicut corvus</b>
<b>12</b> οι οφθαλμοι αυτου ως περιστεραι	<b>12 oculi eius sicut columbæ</b>
επι πληρωματα υδατων	<b>ad plenitudines aquarum</b>
λελουμεναι εν γαλακτι	<b>lotæ in lacte</b>
καθημεναι επι πληρωματα	<b>sedentes in plenitudine</b>
υδατων	<b>aquarum</b>
<b>13</b> σιαγονες αυτου ως φιαλαι του α-	<b>13 maxillæ eius sicut fialæ</b>
ρωματος φυουσαι μυρεψικα	<b>aromatis germinantes ungenta</b>

---

<sup>48</sup>W has *adulescentula*.

<sup>49</sup>The line is corrupt. A later scribe corrects it: τι αδελφιδος σου απο αδελφιδου η καλη etc. in accordance with the rest of OG.

<sup>50</sup>W has a scribal error, *patruelem* ("paternal cousin").

Text 5:13.2–6:1.1

χειλη αυτου κρινα σταζοντα	labia eius lilia destillantia
ζμυρναν πληρη	murram plenam
<b>14</b> χειρες αυτου τορευται χρυσαι πε-	<b>14</b> manus eius tornatiles aurea
πληρωμεναι θαρσεις	plena tarsi
κοιλια αυτου πυξιον ελεφαντινο-	<u>venter eius buxis eburnea</u>
επι λιθου σαπφειρου	<u>super lapidem sapphirum</u> <sup>51</sup>
<b>15</b> κημαι αυτου στυλοι μαρμαρινοι	<b>15</b> tibiæ pedum eius columnæ marmoreæ
τεθεμελιωμενοι επι	fundatæ super
βασις χρυσας	bases argenteas
ειδος αυτου ως λιβανος εκλεκτος	species eius libanus electus
ως κεδροι	ut cedri
<b>16</b> φαρυγξ αυτου γλυκασμοι και ολος	<b>16</b> guttur eius dulcedo et totus
επιθυμια	concupiscentia
ουτος αδελφιδος μου και ουτος πλη-	hic fratruelis meus hic
σιον μου θυγαteres ἱηλμ	proximus meus filiæ hierusalem
πυνθανονται της νυμφης	interrogant sponsam
αι θυγαteres ἱηλμ που	filiæ hierusalem : quo
απηλθεν ο αδελφιδος	abiit fratruelis <sup>52</sup>
αυτης	tuus
<b>6:1</b> που απηλθεν ο αδελφιδος σου η	<b>6:1</b> quo abiit fratruelis tuus o
καλη εν γυναιξιν	speciosa inter mulieres

---

<sup>51</sup> W has *sapphyrum*. It transposes 5:14.2 between 5:12 and 5:13, as 952 LaB SaM SaT do.

<sup>52</sup> W has *fratruelus*.

## Text 6:1.2–6:5.4

που απεβλεψεν ο αδελφειδος σου και

ζητησομεν αυτον μετα σου

**η δε νυμφη αποκρινεται**

**2** αδελφιδος μου κατεβη εις κη-

πον αυτου

εις φιαλας του αρωματος

ποιμαινειν εν κηποις και συλ-

λεγειν κρινα

**3** εγω τω αδελφιδω μου και ο αδελ-

φιδος μου εμοι

ο ποιμαινων εν τοις κρινοις

Δ

**ο νυμφιος προς την νυμφην**

**4** καλη η πλησιον μου ως ευδοκια

ωραια ως ἱερὺς θαμβος ως

τεταγμεναι

**5** αποστρεψον απεναντιον μου

οφθαλμους σου

οτι αυτοι ανεπτερωσαν με

τριχωμα σου ως αγelai των αιγω-

αι ανεβησαν απο του γαλααδ'

quo respexit fratruelis tuus et

quæremus eum tecum

**adulescentulis sponsa<sup>53</sup>**

**2** fratruelis meus descendit in

hortum suum

in fialis aromatis

pascere in hortis et

colligere lilia

**3** ego fratrueli meo et

fratruelis meus mihi

qui pascit inter lilia

**sponsus ad sponsam**

**4** speciosa es proxima mea tamquam

complacens

formosa ut hierusalem stupor ut

ordinatæ

**5** converte oculos tuos

contra me

quoniam ipsi suscitaverunt me

capillatura tua sicut greges caprarum

quæ revelatae sunt de galaad

---

<sup>53</sup>F omits this rubric.



## Text 6:6.1–6:9.5

**6** οδοντες σου ως αγelai των  
 κεκαρμενων  
 αι ανεβησαν απο του λουτρου  
 αι πασαι διδυμευσαι και ατε  
 κινουσai ουκ εστιν εν αυταις  
**7** ως σπαρτιον κοκκινον χιλη σου  
 και η λαλια σου ωραια  
 ως λεπτuron της ρoας μηλον σου  
 εκτος της σιωπησεως σου  
**8** εξηκοντα εισιν βασιλισσαι  
 και ογδοηκοντα παλλακαι  
 και νεανιδες ων ουκ εστιν αριθμος  
**9** μια εστιν περιστερα μου τελια μου  
 μια εστιν τη μητρι αυτης  
 εκλεκτη τη τεκουση αυτης  
 ειδοσαν αυτην θυγατερες και  
 μακαριουσιν αυτην  
 βασιλισσαι και γε παλλακαι αινε-  
 σουσιν αυτην

**6** dentes tui sicut greges detonsarum  
 quæ ascenderunt de lavacro  
 omnes gemellos habentes et  
 infecunda non est in eis  
**7** sicut restis coccinea labia tua  
 et loquella tua speciosa  
 tamquam cortex malagranati genæ tuæ  
 extra taciturnitatem tuam  
**8** sexaginta sunt reginæ  
 et octoginta cuncubinæ  
 et adolescentulæ quarum non est numerus  
**9** una est columba mea perfecta mea  
 una est matri suæ  
electa est<sup>54</sup> genetrici suæ  
 viderunt autem eam filiæ et  
 beatam dicunt eam  
 reginæ et concubinæ  
 laudabunt eam

---

<sup>54</sup>The second hand of W adds *est*.

Text 6:10.1–7:1.2

θυγατερες και βασιλισσαι	<i>filiae [et]<sup>55</sup> reginæ</i>
ειδον την νυμφην	<i>viderunt sponsam</i>
και εμακαρισαν αυτην	<i>et beatificaverunt eam</i>
<b>10</b> τις αυτη η εκκυπτουσα ως ει ορθρος	<b>10</b> <i>quæ est ista quæ prospicit sicut diluculum</i>
καλη ως σεληνη εκλεκτη	<i>speciosa sicut luna electa</i>
ως ηλιος θαμβος ως τεταγμεναι	<i>ut sol stupor ut ordinata</i>
ο νυμφιος προς την νυμφην	<i>sponsus ad sponsam</i>
<b>11</b> εις κηπον καροιας κατεβην ειδειν	<b>11</b> <i>in hortum nucis descendi videre</i>
εν γεννηματι του χιμαρρου	<i>in generatione torrentis</i>
ειδιν ει ηνθησεν η αμπελος	<i>videre si floruisset vinea</i>
εξηνηθησαν αι ροαι	<i>floruerunt malagranata</i>
η νυμφη ταδε προς τον	<i>[sponsa ad</i>
νυμφιον	<i>sponsum]<sup>56</sup></i>
εκει δωσω τους μαστους μου σοι	<i>illic dabo ubera mea tibi</i>
<b>12</b> ουκ εγνω ψυχη μου	<b>12</b> <i>&lt;non cognovit anima mea&gt;</i>
εθετο με αρματα αμιναδαβ	<i>posuit me currus aminadab</i>
ο νυμφιος προς την νυμφην	<i>sponsus ad sponsam</i>
<b>7:1</b> επιστρεφε επιστρεφε η σουλαμιτις	<b>7:1</b> <i>convertere convertere salamitis</i>
επιστρεφε επιστρεφε και ο	<i>convertere et</i>
ψομεθα εν σοι	<i>videbimus in te</i>

<sup>55</sup>Both W and F omit *et*, which De Bruyne, “Anciennes versions,” supplies without explanation—apparently from Codex Sinaiticus?

<sup>56</sup>This rubric was supplied by De Bruyne. It was “inevitably” suppressed, when the next line, lacking in Hebrew, was omitted in the Vulgate. De Bruyne, “Anciennes versions,” 121. Most occurrences of ταδε do not have a corresponding *hæc* in the Latin.

Text 7:1.3–7:5.4

ταις βασιλισσαις και ταις θυ-	<b>reginis et filiabus</b>
γατρασιν ο νυμφιος ταδε	<b>hæc de sponsa</b>
τι οψεσθαι εν τη σουλαμιτιδι	quid videtis in salamitide
η ερχομενη ως χοροι των	quæ venit tamquam chori
παρεμβολων	castrorum
	<b>de specie<sup>57</sup> gloriæ eius sponsus narrat</b>
2 ωραιωθησαν διαβηματα σου εν υ-	2 quid speciosi facti sunt gressus tui in
ποδημασιν	calciamentis
θυγατερ ναδαβ	filia Aminadab
ρυθμοι μηρων σου ομοιοι ορμισκοις	moduli <u>femorum</u> tuorum similes redimiculis
εργων τεχνιτου	opere manuum artificis
3 ομφαλος σου κρατηρ τορευτος	3 umbilicus tuus crater tornatilis
μη υστερουμενος κραματος	non deficiens mixto
κοιλια σου θειμωνια σιτου	venter tuus acervus frumenti
πεφραγμενη εν κρινοις	septus liliis
4 δυο μαστοι σου ως δυο νεβροι διδυ-	4 <duo ubera tua sicut duo hinuli
μοι δορκαδος	gemini capreæ
5 τραχηλος σου ως πυργος ελε-	5 cervix tua ut turris
φαντινος	eburnea
οφθαλμοι σου ως λιμναι εν εσεβω-	oculi tui sicut stagna in esebon
εν πυλαις θυγατρος πολλων	in portis filiæ multorum
μυκτηρ σου ως πυργος του λιβανου	nares tui sicut turris libani

---

<sup>57</sup>F has *spe* here.

## Text 7:5.5–7:10.3

σκοπευων προσωπον δαμασκου  
6 κεφαλη σου επι σε ως καρμηλος  
και πλοκιον κεφαλης σου ως  
πορφυρα  
βασιλευς δεδεμενος εν παραδρομαις  
7 τι ωραιωθης και τι ηδυνηθης  
αγαπη εν τρυφαις σου 8 τουτο  
μεγεθος σου  
ομοιωθητι τω φοινικει  
και οι μαστοι σου τοις βοτρυσιν  
9 ειπα αναβησομαι επι τω φοινικει  
και κρατησω των υψεων αυτου  
εσονται δη μαστοι σου ως βοτρυ-  
ες της αμπελου  
και οσμη ρινος σου ως μηλα  
10 και λαρυγξ σου ως οινος ο αγαθος  
η νυμφη  
πορευομενος τω αδελφιδω  
μου εις ευθυτητα  
ικανουμενος χιλεσιν μου  
και οδουσιν

prospiciens faciem damasci  
6 caput tuum in te sicut carmelus  
et ornatus capitis tui ut  
purpura  
rex vinctus in transcursibus  
7 quam speciosus facta es et quam suavis  
caritas in deliciis tuis  
8 magnitudo tua  
similis est palmæ  
et ubera tua botrionibus  
suam et ipsius excelsitudinem  
narrat ex qua dulcis et suavis  
odor ascendit sponsæ fructus  
9 dixi ascendam in palmam  
tenebo altitudines eius  
et erunt ubera tua sicut botriones  
vitis  
et odor narium tuarum sicut mala  
10 et fauces tuæ tanquam vinum bonum  
sponsa adolescentulis de sponso  
vadens fratri  
meo in directionem  
sufficiens labiis meis  
et dentibus

Text 7:11.1–8:1.1

**11** ἐγὼ τῷ ἀδελφιδῷ μου καὶ ἐπ' ἐμὲ  
ἡ ἐπιστροφή αὐτοῦ

**12** ἔλθε ἀδελφιδέ μου ἐξελθῶμεν  
εἰς ἀγρὸν

αὐλισθῶμεν ἐν κώμαις

**13** ὀρθρίσωμεν εἰς ἀμπέλωνας  
εἰδῶμεν εἰ ἠνθήσεν ἡ ἀμπέλος  
ἠνθήσεν ὁ κυπρίσμος  
ἠνθήσαν αἱ ῥοαὶ

ἐκεῖ δώσω τοὺς μαστοὺς μου σοί

**14** οἱ μανδραγόραι ἔδωκαν ὀσμήν αὐτῷ  
καὶ ἐπὶ θύραις ἡμῶν πάντα ἀκροδρῦα  
νέα πρὸς παλαιὰ ἀδελφιδέ μου  
ἐτήρησα σοί

**8:1** τίς δώῃ σε ἀδελφιδὸν μου θηλαζόν  
τὰ μαστοὺς μητρὸς μου

**11** ego fratruei meo et in me  
conversio eius

**deprecatur sponsum ut cum ipsa**<sup>58</sup>

**sit in agro hoc est in mundo**

**12** veni fratrueiis meus exeamus  
in agrum

maneamus in vicis

**13** de luce vigilemus ad vineis

videamus si floruit vinea

floruit odor suavis

floruerunt malagranata

illic dabo ubera mea tibi

**sponsa adnuntiat sponso quia**

**germinaverunt omnia ligna**

**agri fructum suum**

**14** mandragoræ dederunt odorem

et in ianuas nostras omnia poma

nova ac vertera quaecumque dedit mihi mater

mea fratrueiis meus servavi mihi

**sponsa ad sponsum**<sup>59</sup>

**8:1** quis dabit te fratruelem meum sugentem

ubera matris meæ

<sup>58</sup>F has *sponsa* for *ipsa* here.

<sup>59</sup>F omits this rubric.

## Text 8:1.2–8:4.4

ευρουσα σε εξω φιλησω σε	inveniens te foris osculabor te
και γε ουκ εξουδενωσουσιν μοι <sup>60</sup>	et quidem non despicient me
<b>2</b> παραλημφομαι σε εις οικον μητρος μου	<b>2</b> assumam te et inducam te in domum matris meæ
και <sup>61</sup> εις ταμιον της συλλαβουσης με	et in cubiculum eius quæ me concepit <sup>62</sup>
ποτιω σε απο οινου του μυρεψικου	potum dabo te de vino ungentario
απο ναματος ρων μου	a fluxu malagranatorum meorum <b>sponsa de sponso<sup>63</sup></b>
<b>3</b> ευωνυμος αυτου ὑπο την κεφαλην μου	<b>3</b> læva eius sub capite meo
και η δεξια αυτου περιλημψεται με	et dextera eius complectetur me <b>sponsus<sup>64</sup> filiabus</b>
<b>4</b> ωρκισα ὑμας θυγατερες ἱηλᾱμ ’	<b>4</b> adiuravi vos filiæ hierusalem
εν ταις δυναμεσιν και εν ταις	in virtutibus et in
ἰσχυσεσιν του αγρου	viribus agri
τι εγειρητε και εξεγειρητε την αγα-	quod levastis et quod suscitastis
πην εως αν θελησε	dilectionem usque quo voluerit

---

<sup>60</sup> Apparently, hand S<sup>a</sup> has corrected μοι to με.

<sup>61</sup> Hand S<sup>a</sup> has added εισαξω σε here.

<sup>62</sup> W has *genetricis meæ* for *eius quæ me concepit*.

<sup>63</sup> W omits this rubric.

<sup>64</sup> W has *sponsa* for *sponsus* here.

Text 8:5.1–8:7.2

αι θυγατερες και αι βασιλισσαι και	<b>filiae et reginae</b>
οι του νυμφιου ειπαν	<b>sponso dixerunt<sup>65</sup></b>
5 τις αυτη η αναβαινουσα λελευ-	<b>5 quæ est hæc quæ ascendit</b>
κανθισμενη	<b>dealbata</b>
επιστηριζομεν η επι τον α-	<b>incumbens super</b>
δελφιδον αυτης	<b>fratruelem suum</b>
ο νυμφιος ταδε προς	<b>sponsus ad</b>
την νυμφην	<b>sponsam propter dilectionem</b>
υπο μηλον εξηγειρα σε	<b>sub arbore mali suscitavi te</b>
εκει ωδνησεν σε η μητηρ σου	<b>illic parturivit te mater tua</b>
εκει ωδνησεν σε η τεκουσα σου	<b>ibi genuit te mater tua</b>
6 θες με ως σφραγιδα επι την	<b>6 statue me ut signaculum in</b>
καρδιαν σου	<b>corde tuo</b>
ως σφραγιδα επι τον βραχιονα σου	<b>ut signaculum supra brachium tuum</b>
οτι κραταια ως θανατος αγαπη	<b>quia valida est ut mors dilectio</b>
σκληρος ως αδης ζηλος	<b>dura ut inferus æmulatio</b>
περιπτερα αυτης περιπτερα πυ-	<b>circumsepta eius circumsepta</b>
ρος φλογος αυτης	<b>ignis flammæ eius</b>
7 υδωρ πολυ ου δυνησεται σβεσαι	<b>7 aqua multa non poterit extinguere</b>
την αγαπην	<b>caritatem</b>
και ποταμοι ου συνκλυσουσιν αυτην	<b>et flumina non inundabunt eam</b>

---

<sup>65</sup>W omits *et* and *sponso* in this rubric.

Text 8:7.3–8:12.1

εαν δω ανηρ παντα τον βιον αυτου  
εν τη αγαπη  
εξουδενωσει εξουθενησουσιν αυτο-

**8** αδελφη ημιν μικρα και μασ-  
τους ουκ εχει  
τι ποιησωμεν τη αδελφη ημων  
εν ημερα η αν λαληθη εν αυτη  
**9** ει τιχος εστιν οικοδομησωμεν  
επ αυτην επαλξεις αργυρας  
και η θυρα εστιν δια γραψωμεν επ αυ-  
την σανιδα κεδρινην  
η νυμφη παρρησιαζετε

**10** εγω τειχος και οι μαστοι μου  
ως πυργοι

εγω ημην εν οφθαλμοις αυτου  
ως ευρισκουσα χαριν

**11** αμπελων εγενηθη τω σολομων  
εν βεελλαμων

εδωκεν τον αμπελωνα αυτου  
τοις τηρουσιν

ανηρ οισει εν καρπω αυτου χιλιους  
αργυριους αυτου

**12** αμπελων μου εμος ενωπιον μου

si dederit vir universum victum suum  
in caritate  
contemptu contempnent eum

**adulescentuli pro sponsa**

**8** soror nostra pusilla et  
ubera non habet  
quid faciemus sorori nostræ  
in die qua loquendum est in ea

**9** si murus est ædificemus  
super illam laminas argenteas  
et si ostium est describamus super  
illam tabulam cedrinam

**sponsa fiducialiter agit**

**10** ego murus et ubera mea  
sicut tures  
ego eram ante oculos eius  
tamquam inveniens pacem

**11** vinea facta est salomoni  
in beelamon

dedit vineam suam  
custodientibus

vir adfert in fructu eius mille  
argenti

**12** vinea mea mihi in conspectu meo



## Text 8:12.2–subscriptio

οι χειλιοι τω σολομων και οι δισχι-

λιοι τοις τηρουσιν τον καρ-

πον αυτου

η νυμφη

**13** ο καθημενος εν κηποις

ετεροι προσεχοντες

την φωνην σου ακουτισον με

**14** φυγε αδελφιδε και ομοιωθητι

τη δορκαδι

η τω νεβρω ελαφων επι τα ορη

κοιλωματων

mille tui Salomon et

ducenti his qui servant

fructus eius

sponsa ad sponsum<sup>66</sup>

**13** qui sedes in hortis

sodales attendentes eum

vocem tuam auditam fac

**14** fuge fratrueis meus et similis esto

capreæ

aut hinulo cervorum in montes

aromatum

ασμα  
ασματων

---

<sup>66</sup>F repeats this rubric at the beginning of 8:14.

**Codex Sinaiticus**  
in English Translation  
**Song of Songs**

**Jerome's Emended Old Latin**  
in English Translation  
**Canticle of Canticles**

1

**1:1** The Song of Songs which is Solomon's.

**The bride**

**2** Let him kiss me from the kisses

of his mouth,

because your breasts are better than wine,

**3** and the aroma of your myrrh than all

aromatic herbs.

Your name is myrrh poured out.<sup>67</sup>

Because of this, the maidens have loved you.

**4** They have drawn you. We shall run after you

to the aroma of your myrrh.

**The bride tells the maidens**

**the things about the groom**

**that he gave to her**

The king has brought me into his

chamber.

**1:1** The Song of Songs which is Solomon's.

**<The bride>**

**2** Let him kiss me from the kisses of his

mouth,

because your breasts are better than wine,

**3** and the aroma of your ointments than all

aromatic herbs.

Your name is an ointment poured out.

Because of this, the maidens have loved you.

**4** They have drawn you. We shall run behind

the fragrance of your ointments.

**The bride tells the maidens**

**about the groom**

The king has led me into his

chamber.

---

<sup>67</sup>S has εκκαίνωθεν, a (substandard) itacistic spelling of ἐκκενωθέν, “poured out” as in the main OG text. An ancient reader could easily have read it as ἐκκαίνωθέν, “restored, made new.”

Translation 1:4.4–1:6.4

**While the bride was talking  
to the maidens,  
they said**

Let us leap for joy and rejoice  
in you.

We shall love your breasts  
more than wine.

**The maidens call out to the groom the  
name of the bride,  
“Uprightness has come to love you”**

Uprightness has come to love you!

**The bride**

**5** I am black and beautiful, daughters of  
Jerusalem,  
as tents of Kedar, as  
hides of Solomon.

**6** Do not look at me, because I am  
darkened  
because the sun has looked down on me.  
The sons of my mother fought with me.  
They set me as a guard in vineyards.

**While the bride was talking, the  
maidens,**

Let us exult and rejoice  
in you.

We love your breasts  
more than wine.

**The maidens call out to the groom the  
name of the bride**

Equity has come to love you!

**<The bride to the maidens>**

**5** I am black and beautiful, daughters of  
Jerusalem,  
as tents of Cedar, as  
hides of Solomon.

**{The bride to the maidens}**

**6** Do not look at me, because I am  
darkened  
because the sun has looked down on me.  
The sons of my mother fought with me.  
They set me as a guard in vineyards.

## Translation 1:6.5–1:11.1

My own vineyard I did not guard.

**To the groom, Christ**

**7** Announce to me, you whom my soul

has come to love,

where you shepherd, where you sleep

in the mid-day,

lest I ever become as one cast about

near the herds of your companions.<sup>68</sup>

**The groom to the bride**

**8** If you do not know yourself, fair

among women,

go out on the heels of the flocks.

Tend your kids

at the tents of the shepherds.

**9** To my mare among the chariots of Pharaoh

I have compared you, my neighbor.

**The maidens to the bride**

**10** How beautiful your cheeks have become,

as turtledoves;

your neck as necklaces!

**11** We have made images of gold for you

My own vineyard I did not guard.

**The bride to the groom**

**7** Announce to me, you whom my soul

has come to love,

where you shepherd, where you rest

in the mid-day,

lest I ever become as one who is concealed

over the herds of your companions.

**The groom to the bride**

**8** If you do not know yourself, fair

among women,

go out in the tracks of the flocks,

and tend your kids

among the tents of the shepherds.

**9** To my cavalry among the chariots of Pharaoh

I have compared you , my neighbor.

**The maidens to the groom**

**10** How beautiful your cheeks have become,

as turtledoves;

your neck as frontlets!

**11** We have made likenesses of gold for you

---

<sup>68</sup>“Your companions” is spelled with a common substandard orthography that can be read, “those other than you.” See 8:13.

## Translation 1:11.2–1:16.2

with marks of silver,

with marks of silver.

**The voice of the bride**

**to the groom**

**12** until the king reclines.

**12** Until the king reclines,

**The bride to herself**

**and to the groom**

My nard has given its fragrance.

my nard has given its fragrance.

**13** My nephew

**13** My nephew

is a sachet of myrrh-oil to me—

is a bundle of drops to me—

he shall dwell

he shall linger

between my breasts.

between my breasts.

**14** My nephew is a cluster of henna

**14** My nephew is a cluster of henna

to me

to me

in the vineyards of En Geddi.

in the vineyards of En Geddi.

2

**The groom to the**

**bride**

**The groom to the**

**bride**

**15** Behold, you are fair, my neighbor, behold

**15** Behold, you are beautiful, my neighbor.

you are fair.

Behold, you are fair.

Your eyes are doves.

Your eyes are doves.

**The bride to the groom**

**The bride to the groom**

**16** Behold, you are fair, my nephew,

**16** Behold, you are fair, my nephew,

yes, handsome.

yes, handsome.

Our couch is shady.

Our bed is dense.

## Translation 1:17.1–2:4:1

**17** The roof-beams of our house are cedar.

Our ceiling panels are cypress.

**The groom to himself**

**2:1** I am a flower of the field,

a lily of the deep valleys.

**And to the bride**

**2** As a lily in the midst of thorns,

so is my neighbor in the midst

of daughters.

**The bride to the groom**

**3** As an apple among the trees of a thicket,

so is my nephew in the midst

of sons.

In his shadow I yearned

and sat down,

and his fruit was sweet in my throat.

**The bride says to the maidens**

**4** Bring me into the wine house,

**17** The beams of our dwellings are cedar.

Our beams are cypress.

**The groom to himself**

**2:1** I am a flower of the field,

a lily of the enclosed valleys.

**And to the bride**

**2** As a lily in the midst of thorns,

so is my neighbor in the midst

of daughters.

**[The bride to the groom]**

**3** As an apple tree in the midst of a forest,

so is my nephew in the midst

of sons.

In his shadow I yearned

and sat down,

and his fruit was sweet in my throat.

**The bride to the maidens**

**4** Bring me into the wine house,

## Translation 2:4.2–2:9.4

Arrange love before me.

**5** Strengthen me with sweet oils.

Fortify me with apples,  
because I am wounded with love.

**The bride to the groom**

**6** His left and is under my head,  
and his right hand will embrace me.

**The bride to the maidens**

**7** I have adjured you, daughters of Jerusalem,  
  
by the forces and by the powers  
of the field,  
that you do not raise or arouse  
love, until it wishes.

**The bride has heard the groom**

**8** The voice of my nephew Behold, he comes  
leaping over the mountains,  
bounding over the hills.  
**9** My nephew is like a gazelle  
or a fawn of the does on the mountains of  
Bethel.

Arrange love in me.

**5** Confirm me with ointments.

Surround me with apples,  
because I am wounded with love.

**The bride to the groom**

**6** His left and is under my head,  
and his right hand will embrace me.

**The bride to the maidens**

**7** I have adjured you, daughters of Jerusalem,  
  
by the virtues and by the heroes  
of the field,  
that you do not raise or rouse  
love, until it wishes.

**The bride has heard the groom**

**8** The voice of my nephew! Behold, he comes  
leaping over the mountains,  
bounding over the hills.  
**9** My nephew is like a roe  
or a fawn of the deer on the mountains of  
Bethel.

Translation 2:9.3–2:14.2

**The bride to the maidens, indicating the  
groom to them**

Behold, he is behind our wall,  
stooping to look through the windows,  
peeping out through the lattices.

**10** My nephew answers and says,  
“Rise up, come, my neighbor, my fair one, my  
dove!

**11** For behold! Winter is over,  
the rain is gone, it has gone its way.

**12** The flowers have appeared in the earth;  
the time for pruning has arrived.

The voice of the turtledove is heard in our land.

**13** The fig-tree has produced its figs,  
the grape-vines are blossoming, they are giving  
off fragrance.

Arise, come, my neighbor, my fair one, my  
dove.

**14** And come, my dove in the shelter of the  
rock,  
next to the outer wall.

**The bride to the maidens, indicating the  
groom to them**

Behold, he has stood behind our wall,  
leaning to look through the windows,  
standing out through the nets.

**And she relates to the maidens what the  
groom says to himself**

**10** My nephew answers and says to me,  
“Rise up, come, my neighbor, my fair one, my  
dove!

**11** For behold! Winter is over,  
the rain is gone, it has gone its way.

**12** The flowers have appeared in our land;  
the time for pruning has arrived.

The voice of the turtledove is heard in our land.

**13** The fig-tree has produced its shoots,  
the grape-vines blossoming, are giving off  
fragrance.

Arise, come, my neighbor, my fair one, my  
dove.

**14** And come, my dove in the covering of the  
rock,  
next to the outer wall.



## Translation 2:14.3–2:17.4

Show me your face and let me hear your voice,  
because your voice is sweet and your face is  
beautiful.

**The groom to the lads thus**

**15** Catch for us the little foxes that are destroying  
vineyards.

Our vineyards are blossoming.

**The bride thus**

**16** My nephew is mine, and I am his,  
who tends flocks among the lilies.

**17** Until the day sighs,  
and the shadows stir,  
turn away, my nephew;  
be like

the gazelle or a fawn of the hinds  
on mountains of hollows.<sup>69</sup>

Show me your face and let me hear your voice,  
because your voice is pleasant and your face is  
beautiful.

**The groom to the lads**

**15** Catch for us the petty foxes that are  
destroying vineyards,

and our vineyards will blossom.

**The bride to the groom**

**16** My nephew is mine, and I am his,  
who tends flocks among the lilies.

**17** Until the day sighs,  
and the shadows stir,  
turn away, my nephew;  
be like

a little doe or a fawn of the deer  
on mountains of hollows.

---

<sup>69</sup>The Greek translator has managed to preserve the obscurity of the original Hebrew.

## Translation 3:1.1–3:4.5

**3:1** On my bed at night, I sought him  
whom my soul loves.

I sought him and did not find him.

I called him, and he did not listen to me.

**2** I will arise then and I will go around  
in the city

in the market-places and in the streets,  
and I will seek him whom my soul loves.

I sought him but I did not find him.

**3** The watchmen who go around in the city  
found me.

**The bride said to the guards**

“You haven’t seen him whom my soul loves,  
have you?”

**4** It was a little after I left them,  
that I found him whom my soul loves.

**Having found the groom, she said**

Having found him, I took hold of him  
and did not let him go

until I had brought him into the house  
of my mother

and into the chamber of her who conceived me.

**3:1** On my bed at night, I sought him  
whom my soul loves.

I sought him and did not find him.

I called him, and he did not hear me.

**2** I will arise then and I will go around  
in the city

in the market-places and in the streets,  
and I will seek him whom my soul loves.

I sought him but I did not find him.

**3** The watchmen who go around in the city  
found me.

**The bride to the guards**

“You haven’t seen him whom my soul loves,  
have you?”

**4** It was a little after I left them,  
that I found him whom my soul loves.

**Finding him, the bride**

I took hold of him,  
and did not let him go

until I had led him into the house  
of my mother,

into the chamber of her who conceived me.

## Translation 3:5.1–3:8.4

**The bride adjures the maidens this  
second time**

**5** I have adjured you, daughters of Jerusalem,  
  
by the forces and by the powers of the field,,  
that you do not raise or arouse love,  
  
until it wishes.

3

**The groom to the bride**

**6** Who is this coming up from the wilderness,  
like columns of smoke burning  
myrrh and frankincense from all the  
  
powders of the perfumer?

**7** Behold Solomon's bed!  
  
Sixty mighty men in a circle surround it,  
  
from the mighty of Israel,  
  
**8** all holding a sword,  
trained for war,  
each with his sword on his thigh,  
from terrors in the night.

**The bride adjures the maidens**

**5** I have adjured you, daughters of Jerusalem,  
  
by the virtues and by the heroes of the field,  
that you do not raise or arouse love,  
  
till it wishes.

**The groom to the bride**

**6** Who is this coming up from the wilderness,  
resembling the smoke of incense,  
myrrh and frankincense from all the  
  
powders of the perfumer?

**The maidens of David**

**7** Behold Solomon's bed!  
  
Sixty mighty men in a circle surround it,  
  
from the mighty of Israel,  
  
**8** all holding a short spear,<sup>70</sup>  
trained for war —  
(each) man, his sword on his thigh,  
because of terrors in the night.

---

<sup>70</sup>Rob Rice informs me that the *framea*, a short spear used by German infantry (whether for or against the Roman Empire), was a thrusting weapon used like the short sword.

## Translation 3:9.1–4:2.1

**9** King Solomon made himself a litter

from the trees of Lebanon,

**10** He made its pillars silver

and its bed gold,

its coverings purple;

within it, it was paved with stone —

love from the daughters of Jerusalem.

**11** Go out and look at King Solomon,

at the crown

with which his mother crowned him

on the day of his betrothal

and on the day

his heart rejoiced.

**4:1** Behold, you are fair, my neighbor;

behold you are fair.

Your eyes are doves

beyond your silence.<sup>71</sup>

Your hair is like flocks of goats,

that are disclosed from the Gilead.

**2** Your teeth are like flocks

of shorn sheep,

**9** King Solomon made himself a palanquin

from the trees of Lebanon,

**10** He made its pillars silver

and its bed gold,

its covering purple;

within it, it was paved with stone —

love from the daughters of Jerusalem.

**11** Go out, daughters of Zion, and look at King

Solomon,

at the crown

with which his mother crowned him

on the day of his betrothal

and on the day

his heart rejoiced.

**The groom to the bride**

**4:1** Behold, you are beautiful, my neighbor;

Behold, you are beautiful.

Your eyes are doves

beyond your silence.

Your hair is like a flock of goats,

that have ascended from Gilead.

**2** Your teeth are like a flock

of shorn sheep,

---

<sup>71</sup> Does the OG “silence” mean some kind of “veil”?

## Translation 4:2.2–4:6.3

who have come up from their bath.

All of them have twins,

and there is no barren one

among them.

**3** Your lips are like a scarlet cord,

and your speech is beautiful.

Your cheek is like the skin of a pomegranate,  
beyond your veil.

**4** Your neck is like the tower of David,  
which was built in *Thalpioth*;  
a thousand shields hang on it,  
all the javelins of the mighty.

**5** Your two breasts are like two deer,

twins of a gazelle,

that are grazed on lilies

**6** until the day sighs

and the shadows stir,

I shall go to the mountains

of myrrh

and to the hill of frankincense.

who have come up from their bath.

All of them have twins,

and there is no barren one

among them.

**3** Your lips are like a scarlet cord,

and your speech is beautiful.

**The bride to the groom**

Your cheeks are like the skin of a pomegranate,  
outside your silence.

**4** Your neck is like the tower of David,

which was built in *Talfior*;

a thousand shields hang on it,

all the javelins of the mighty.

**5** Your two breasts are like two deer,

twins of a roe,

that are grazed on lilies,

**6** until the day takes a breath

and the shadows stir,

**The groom to himself**

I shall go to the mountain

of myrrh

and to the hill of Lebanon.

## Translation 4:7.1–4:10.3

**The groom to the bride**

**7** You are completely beautiful, my neighbor,

and there is no blemish in you.

**8** Come from Lebanon, O bride, come from

Lebanon.

You will come and pass through from the peak

of Faithfulness,

from the top of Sanir and Hermon,

from the dens of lions,

from the hills of leopards.

**9** You have heartened<sup>72</sup> us, my sister,

bride,

you have heartened us

with one of your eyes,

with one ornament of your neck.

**10** How beautiful are your breasts, my sister,

bride!

because your breasts are more beautiful than

wine,

and the fragrance of your garments is better

than all aromatic spices.

**7** You are completely beautiful, my neighbor,

and there is no blemish in you.

**8** Come from Lebanon, O bride, come from

Lebanon.

You will come and pass through from the

beginning of Faith,

from the top of Sanir and Hermon,

from the dens of lions,

from the hills of leopards.

**9** You have wounded our heart, my sister,

bride,

you have wounded our heart,

with one of your eyes,

in an ornament of your neck.

**10** How beautiful your breasts have become,

my sister, bride!

How your breasts have become more beautiful

than wine,

and the fragrance of your garments is better

than all aromatic spices.

---

<sup>72</sup>“Heartened,” or, “disheartened.”

## Translation 4:11.1–4:16.3

**11** Your lips let honeycomb fall drop by drop, O bride.  
**11** Your lips let honeycomb drip, my sister, bride.

Honey and milk are under your tongue,  
and the fragrance of your garments is like the  
fragrance of frankincense.

Honey and milk are under your tongue,  
and the fragrance of your garments is like the  
fragrance of Lebanon.

**12** My sister bride is a closed garden,  
a closed garden, a sealed fountain.

**12** My sister bride is a closed garden,  
a closed garden, a sealed fountain.

**13** Your shoots are a paradise

**13** Your shoots are a paradise of pomegranate  
trees,

with the fruit of fruit-trees,

with the fruit of fruit-trees,

henna with spikenard,

henna with spikenard,

**14** spikenard and saffron,

**14** spikenard and saffron,

calamus and cinnamon,

calamus and cinnamon,

with all the woods of Lebanon,

with all the woods of Lebanon,

myrrh, aloe,

myrrh and aloe

with all of the prime spices —

with all of the prime ointments —

**15** a fountain of gardens, a spring of water  
running and rushing from the Lebanon.

**15** a fountain of gardens, a well of water, alive  
and coming down in a rush from Lebanon.

**The bride to herself**

**16** Awaken, North Wind, and come, South  
Wind,

**16** Awaken, North Wind, and come, South  
Wind,

blow through my garden, and let my aromatic  
herbs flow out.

blow through my garden, and let my aromatic  
herbs flow out.

Translation 4:16.4–5:2.2

**The bride asks the father that his son-in-law<sup>73</sup> might come down**

Let my nephew come down into his garden  
and let him eat the fruit of his fruit-trees.

**The groom to the bride**

**5:1** I have come into my garden, my sister,  
bride,

I have eaten my grapes with my aromatic  
herbs,

I have eaten my bread with my honey,  
I have drunk my wine with my milk.

**The groom to the neighbors**

Eat, neighbors! Drink and get high,  
brothers!

**2** I am asleep but my heart is awake.

**The bride senses the groom**

**knocking at the door**

The voice of my nephew  
knocks at the door:

**The bride begs the father that his son-in-law might come down into the garden**

Let my nephew come down into his garden  
and let him eat the fruit of his fruit-trees.

**The groom to the bride**

**5:1** I have come into my garden, my sister,  
bride,

I have harvested my myrrh with my aromatic  
herbs,

I have eaten my bread with my honey,  
I have drunk my wine with my milk.

**The groom to the neighbors**

Eat, neighbors! Drink and get high,  
brothers!

**2** I am asleep but my heart is awake.

**The bride senses the groom**

**knocking at the door**

The voice of my nephew  
knocks at the door:

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<sup>73</sup> Literally, “his groom.” In this context, it apparently means “son-in-law” as in the Old Greek of Judith 15:6. Analogously, νύμφη (נִלְפָּה) means “daughter-in-law” in OG Ruth 1:6–8, 22; 2:20; 2:22; 4:15.



Translation 5:2.3–5:6.5

**The groom**

“Open up for me, my sister, my neighbor,  
my dove, my perfect one,  
because my head is filled with dew  
and my locks with drops from the night.”

**The bride thus**

3 “I have taken off my tunic—  
how can I put it on?  
I have washed my feet—  
how can I soil them?”

4 My nephew took his hand  
from the hole,  
and my belly stirred for him.

5 I got up to open for my nephew,  
my hands dripped myrrh,  
my fingers were covered with myrrh.  
At the handles of the bolt,

6 I opened to my nephew—  
my nephew had departed!

My soul went out at what he said.  
I sought him but I did not find him.  
I called him but he did not listen to me.

**The groom to the bride**

“Open up for me, my sister, my neighbor, my  
dove, my perfect one.  
My head is filled with dew  
and my locks with drops from the night.”

**The bride to herself**

3 “I have taken off my tunic—  
how can I put it on?  
I have washed my feet—  
how can I soil them?”

**And to the groom she says**

4 My nephew took his hand  
from the hole,  
and my belly was disturbed for him.

**And to herself she says**

5 I got up to open for my nephew,  
my hands dripped myrrh,  
my fingers were covered with myrrh.  
Above the handles of the bolt,

6 I opened to my nephew—  
my nephew had departed!

My soul went out at what he said.  
I sought him but I did not find him.  
I called him but he did not listen to me.

## Translation 5:7.1–5:9.2

**7** The guards who go around in the city  
 found me.  
 They struck me; they wounded me;  
 the guards of the walls  
 took my summer garment away from me.

**8** I have adjured you, daughters of  
 Jerusalem,  
 by the forces and by the powers  
 of the field.

If you find my nephew,  
 what will you tell him?  
 That I am wounded from love.

**The daughters of Jerusalem  
 and the guards of the walls  
 inquire of the bride**

**9** How is my nephew different from my  
 nephew,<sup>74</sup> O fair among women?  
 How is your nephew different from another,  
 that you have put us under oath in this way?

**7** The guards who go around the city  
 found me.  
 They struck me; they wounded me;  
 the guards of the walls  
 took my mantle away from me.

**The bride to the maidens**

**8** I have adjured you, daughters of Jerusalem,  
 by the virtues or by the heroes  
 of the field.

If you find my nephew,  
 what should you tell him?  
 That I am wounded from love.

**The maidens and  
 the guards of the walls  
 ask the bride**

**9** How is your nephew different from nephews,  
 O fair among women?  
 How is your nephew different from another,  
 that you have adjured us in this way?

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<sup>74</sup>The text is obviously corrupt here. A later scribe corrects it: "How is your nephew different from another?"

Translation 5:10.1–5:14.1

**The bride indicates what sort of person  
her nephew is**

**10** My nephew is white and ruddy,  
one chosen out of ten thousand.

**11** His head is gold *kephaz*,  
his locks are fir trees,  
black as a raven.

**12** His eyes are like doves  
where water brims,  
washed in milk,  
sitting at brimming pools of water.

**13** His cheeks are like flower-beds of aromatic  
herbs that produce ointments.  
His lips are like lilies;  
they drip flowing myrrh.

**14** His hands are gold worked in relief and  
chased with *tharsis*.

**The bride indicates what sort of person  
her nephew is**

**10** My nephew is white and ruddy,  
one chosen out of many thousands.

**11** His head is gold *caefaz*,  
his locks are flowing,  
black as a raven.

**12** His eyes are like doves  
where water brims,  
washed in milk,  
sitting in brimming pools of water.

**13** His cheeks are like flower-beds of aromatic  
herbs that produce ointments.  
His lips are like lilies;  
they drip flowing myrrh.

**14** His hands are turned gold and filled with  
*tarsis*.

## Translation 5:14.2–6:2.1

His belly is an ivory tablet  
on a sapphire.

**15** His legs are marble pillars  
founded on golden bases,  
his appearance is like Lebanon,  
choice as cedars.

**16** His throat is sweetness,  
and he is completely desirable.

This is my nephew, and this is my neighbor,  
O daughters of Jerusalem.”

**The daughters of Jerusalem  
inquire of the bride  
where her nephew has gone**

**6:1** “Where has your nephew gone,  
O fair among women?

Where has your nephew turned aside?  
And we will seek him with you.”

**But the bride answers**

**2** My nephew has gone down to his garden

His belly is an ivory tablet  
on a sapphire.

**15** His legs are marble columns  
founded on silver bases,  
his appearance is like Lebanon,  
choice as cedars.

**16** His throat is sweetness,  
and he is completely desirable.

This is my nephew; this is my neighbor,  
O daughters of Jerusalem.”

**The daughters of Jerusalem  
ask the bride,  
“Where has your nephew gone?”**

**6:1** “Where has your nephew gone,  
O fair among women?

Where has your nephew turned to look?  
And we will seek him with you.”

**The bride to the maidens**

**2** My nephew has gone down to his garden

## Translation 6:2.2–6:7.2

to flower-beds of aromatic herbs,  
to tend his flock in the gardens  
and to gather lilies.

**3** I am my nephew's,  
and my nephew is mine,  
he who tends flocks among the lilies.

4

**The groom to the bride**

**4** You are as fair, my neighbor, as good will,  
  
as beautiful as Jerusalem,  
as awesome as arrayed armies.

**5** Turn your eyes away from me,  
because they excite me.

Your hair is like flocks of goats,  
appearing from the Gilead.

**6** Your teeth are like shorn flocks,  
coming up from their bath.

All of them have twins,  
and there is no barren one among them.

**7** Your lips are like a scarlet cord,  
and your speech is beautiful.

to flower-beds of aromatic herbs,  
to tend his flock in the gardens  
and to gather lilies.

**3** I am my nephew's,  
and my nephew is mine,  
he who tends flocks among the lilies.

**The groom to the bride**

**4** You are as fair, my neighbor, as one who is  
very pleasing,  
as beautiful as Jerusalem,  
astonishing as arrayed armies.

**5** Turn your eyes away from me,  
because they excite me.

Your hair is like flocks of goats,  
appearing from Gilead.

**6** Your teeth are like shorn flocks,  
that have come up from their bath.

All of them having twins,  
and there is no barren one among them.

**7** Your lips are like a scarlet cord,  
and your speech is beautiful.

## Translation 6:7.3–6:11.3

Your cheek is like the skin of a pomegranate,  
beyond your silence.

**8** There are sixty queens,  
and eighty concubines,  
and young women without number.

**9** One is my dove, my perfect one,  
her mother's one and only,  
the choice of her that gave birth to her.  
The daughters saw her  
and blessed her.

Queens and concubines also praised her.

**Daughters and queens  
have seen the bride  
and blessed her**

**10** Who is this that comes out like the daybreak,  
as fair as a moon, as choice  
as the sun, as awesome as arrayed armies?

**The groom to the bride**

**11** I went down to the garden of nut-trees to look  
at the produce of the valley,  
to see whether the vine has flowered,

Your cheek is like the skin of a pomegranate,  
beyond your silence.

**8** There are sixty queens,  
and eighty concubines,  
and young women without number.

**9** One is my dove, my perfect one,  
her mother's one and only,  
the choice of her that gave birth to her.  
Moreover, the daughters saw her  
and declare her blessed.

Queens and concubines will praise her.

**Daughters [and] queens  
have seen the bride  
and blessed her**

**10** Who is this that looks out like the dawn,  
as fair as the moon,  
as choice as the sun, as astonishing as arrayed  
armies?

**The groom to the bride**

**11** I went down to the garden of nuts to look at  
the produce along the watercourse,  
to see whether the vine has flowered.

Translation 6:11.4–7:2.4

the pomegranates have blossomed out.

**The bride to the groom**

**thus**

There I will give my breasts to you.

**12** My soul did not know:

it set me as the chariots of Ami-Nadab.

**The groom to the bride**

**7:1** Turn, turn, O Shulamite.

Turn, turn,

and we will look at you.

**The groom to the queens and the  
daughters thus**

What will you see in the Shulamite,  
who is moving like dances of encampments?

**2** Beautiful are your steps in sandals,  
daughter of Nadab!

The proportions of your thighs are like  
necklaces, the work of an artisan.

The pomegranates have blossomed out.

**[The bride to the groom]**

There I will give my breasts to you.

**12** My soul did not know:

it set me as the chariots of Ami-Nadab.

**The groom to the bride**

**7:1** Turn back, turn back, O Shulamite,  
to your old work.

Turn back,

and we will look at you.

**To the queens and daughters,  
these things regarding the bride**

What do you see in the Shulamite,  
who is moving like choruses of encampments?

**The groom tells what sort of glory she  
has**

**2** How beautiful are your steps in sandals,  
daughter of Ami-Nadab!

The measures of your thighs are like frontlets,  
the work of an artisan's hands.

## Translation 7:3.1–7:8.2

**3** Your navel is a turned bowl,  
not lacking mixed wine.  
Your belly is a heap of wheat,  
hedge around with lilies.

**4** Your two breasts are like two fawns,  
twins of a gazelle.

**5** Your neck is like an ivory tower.  
Your eyes are like pools in Heshbon  
in the gates of the daughter of many.  
Your nose is like the tower of Lebanon  
that faces toward Damascus.

**6** Your head, on top of you, is like Carmel,  
and the plaits of your head  
like purple cloth—  
a king is caught in its courses.

**7** How beautiful you are and how strong you  
have become!  
O love, in your luxuries, **8** this is your stature.  
Be like a palm tree,  
and your breasts like date clusters.

**3** Your navel is a turned bowl,  
not lacking mixed wine.  
Your belly is a heap of grain,  
hedge around with lilies.

**4** Your two breasts are like two fawns,  
twins of a roe.

**5** Your neck is like an ivory tower.  
Your eyes are like pools in Heshbon  
in the gates of the daughter of many.  
Your nose is like the tower of Lebanon  
that faces toward Damascus.

**6** Your head, in you, is like Carmel,  
and the embellishments of your head  
like purple cloth—  
a king is caught in its coursings.<sup>75</sup>

**7** How beautiful you have become and how  
sweet,  
O love, in your allurements! **8** Your stature  
is like a palm tree,  
and your breasts, date clusters.

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<sup>75</sup>The OL translation *transcursibus* (which Jerome preserves) is a formal equivalent to the Greek — and no less obscure. The Hebrew is also obscure, but the idea seems to be “tresses.”



Translation 7:9.1–7:11.2

**He tells of her elevation and his own,  
from which the sweet and pleasant  
fragrance of his bride's fruit ascends**

**9** I said, "I will go up in the palm tree,  
and I will take hold of its high boughs."  
And now your breasts will be like bunches  
on the vine,  
and the fragrance of your nose is like apples.

**10** And your throat is like good wine,

**The bride**

going to my nephew  
into uprightness  
and satisfying my lips and teeth.

**11** I am my nephew's,

and his attention is on me.

**9** I said, "I will go up into the palm tree.  
I will take hold of its high boughs."

And your breasts will be like bunches  
on the vine,

and the fragrance of your nose is like apples.

**10** And your throat is like good wine.

**The bride to the maidens regarding the  
groom**

Going to my nephew  
into a straight path,  
sufficing my lips and teeth.

**11** I am my nephew's,

and he revolves around me.<sup>76</sup>

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<sup>76</sup>Literally, "His conversion (*or*, revolution, *or*, turning) is in (*or*, with) me."

Translation 7:12.1–8:1.1

**She begs the groom to be with her in the  
field, that is, in the world**

**12** Come, my nephew, let us go out  
into the field.

Let us lodge in the villages.

**13** Let us go into the vineyards early.

Let us see whether the vine has flowered,  
whether the bloom has blossomed,  
whether the pomegranates have blossomed.

There I will give my breasts to you.

**14** The mandrakes have given out their  
fragrance,

and at our doors are all kinds of fruit.

New and old, my nephew,

I have kept them for you.

**8:1** Who could make you my nephew, the one  
who nursed at my mother's breasts?

**12** Come, my nephew, let us go out  
into the field.

Let us spend the night in the villages.

**13** At daybreak, let us keep watch at the  
vineyards.

Let us see whether the vine has flowered,  
the sweet fragrance has blossomed,  
the pomegranates have blossomed.

There I will give my breasts to you.

**The bride announces to the groom that  
all the trees of the field produce his fruit**

**14** The mandrakes have given out their  
fragrance,

and at our doors are all kinds of fruit,

new and old, — whatever my mother has given  
me. My nephew,

I have kept them for you.

**The bride to the groom**

**8:1** Who will make you as my nephew, the one  
who nursed at my mother's breasts?

## Translation 8:1.2–8:5.4

If I found you outside, I would kiss you,  
yes, and people would not despise me.

**2** I would take you, bring you into the house of  
my mother

and into the chamber of her who conceived me.

I would make you drink from spiced wine,  
from the juice of my pomegranates.

**3** His left hand would be under my head,  
and his right hand would embrace me.

**4** I have adjured you,  
daughters of Jerusalem,  
by the forces and by the powers of the field.  
Why raise and why arouse love,  
until it wishes?

**The daughters, the queens,  
and the groom's company said**

**5** Who is this ascending, made white,  
leaning on her nephew?

**The groom thus to the bride**  
Under the apple-tree I awakened you.  
There your mother was in travail with you;

If I found you outside, I would kiss you,  
yes, and people would not despise me.

**2** I would take you and lead you into the house  
of my mother

and into the chamber of her who conceived me.

I will make you drink from spiced wine,  
from the juice of my pomegranates.

**The bride concerning the groom**

**3** His left hand would be under my head,  
and his right hand would embrace me.

**The groom to the daughters**

**4** I have adjured you,  
daughters of Jerusalem,  
by the virtues and by the heroes of the field.  
Why raise and why stir love,  
until it wish?

**The daughters and the queens said to  
the groom**

**5** Who is this ascending, made white,  
leaning on her nephew?

**The groom to the bride because of love**  
Under the apple-tree I awakened you.  
There your mother was in travail with you;

## Translation 8:5.5–8:9.2

there she who give birth to you was in travail  
with you.

**6** Set me as a seal on  
your heart,  
as a seal on your arm.

For love is as strong as death,  
jealousy is as hard as the grave.  
Its sparks are sparks of fire of  
its flame.

**7** Much water will not be able to quench love,  
and rivers will not drown it.  
If a man gave his whole wealth for love,  
people would completely despise him.

**8** Our sister is small,  
and she does not have breasts.  
What shall we do for our sister  
in the day, in which she is spoken for?

**9** If she is a wall,  
let us build silver bulwarks on her.  
And if she is a door,  
let us carve a cedar panel (to put) on her.

there your mother gave birth to you.

**6** Set me as a seal on  
your heart,  
as a seal on your arm.

For love is as powerful as death,  
jealousy is as hard as hell,  
surrounded by it, surrounded by the fire of its  
flames.<sup>77</sup>

**7** Much water will not be able to extinguish  
love,  
and rivers will not inundate it.  
If a man gave his whole livelihood in love,  
people would completely despise him.

**The young men on behalf of the bride**

**8** Our sister is tiny,  
and she does not have breasts.  
What shall we do for our sister  
in the day, in which she is spoken for?

**9** If she is a wall,  
let us build silver plating on her.  
And if she is a door,  
let us carve a cedar plank (to put) on her.

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<sup>77</sup>The Latin is a formal equivalent of the Greek, but its meaning is uncertain.

## Translation 8:10.1–8:14.2

**The bride speaks with confidence****10** “I am a wall,

and my breasts are like towers.

I was in his eyes as one who finds peace.

**11** Solomon had a vineyard

in Beel-Lamon.

He gave his vineyard to guards.

Each would bring a thousand pieces of silver

for his fruit.

**12** My vineyard, mine, is before me.

The thousands belong to Solomon,

and two hundred belong to those

who watch his fruit.”

**The bride****13** “You who sit in the gardens,companions<sup>78</sup> are paying attention.

Let me hear your voice.

**14** Flee, my nephew,

and be like the gazelle

or the fawn of the hinds

on the mountains of hollows.”

**The bride acts with confidence****10** “I am a wall,

and my breasts are towers.

I was in his eyes as one who finds peace.

**11** Solomon had a vineyard

in Beel-Ammon.

He gave his vineyard to guards.

Each brings a thousand pieces of silver

for his fruit.

**12** My vineyard, as far as I am concerned, is

before me.

A thousand belong to you, Solomon, and two

hundred to those who watch his fruit.”

**The bride to the groom****13** “You who sit in the gardens,

companions pay attention to him.

Let me hear your voice.

**14** Flee, my nephew,

and be like the roe

or the fawn of deer

on the mountains of spices.”

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<sup>78</sup>“Companions” is spelled with a common substandard orthography that can also be read, “those other than you.” At this very place, in fact, SyH read and translated “others.” See 1:7.

### **C. How the Sinaiticus Rubrics Function**

How do the rubrics function to interpret the text? The answer to this question is most readily understood after reading Song of Songs from the perspective provided by the rubrics. Even an examination of only an excerpt of Song of Songs, such as 1:1-14 or 5:1-10, demonstrates that the rubrics give the Song of Songs a new *Gestalt* with drama-like features. Of course, the details of this *Gestalt* vary somewhat with each form of the tradition.

Let us consider how the rubrics function in 1:1-14, for example. If we approach this task imaginatively, perhaps somewhat in the spirit of Origen, we might read the text as follows. At the beginning, as if in a soliloquy, the bride speaks, longing for her beloved. Then she turns to maidens present with her and begins to tell them about him. The maidens, who seem to be an immature lot, interrupt her account at its very beginning to rejoice over her good fortune. As they rejoice, the groom himself seems to have appeared on the scene, for the maidens immediately cry out to him, "Equity has loved you!"<sup>79</sup> The bride seems to be embarrassed by her companions' blunt revelation and implores them not to despise her just because her skin is dark. She begs her beloved to tell her where he rests, and he invites her to find him. The maidens seem to have a change of mind, for they now praise her.<sup>80</sup> A dialogue of mutual praise and other sweet nothings then ensues between the sweethearts.

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<sup>79</sup>The rubric at 1:4.5. As a proper name, Εὐθύτης was not common in Greco-Roman Antiquity. It appears in an inscription on the Aegean island of Tenos that dates from the third century B.C.E. P. M. Fraser and E. Matthews, ed., *A Lexicon of Greek Personal Names*, Volume I: *The Aegean Islands, Cyprus, Cyrenaica* (Oxford: Clarendon Press, 1987), 176. According to Preisigke's list and its supplements, the name does not appear in Egyptian papyri and ostraca, but the similar-sounding male name Εὐθέτης does appear in a papyrus from Naucratis. Friedrich Preisigke, *Namenbuch* (Heidelberg: by the author, 1922).

<sup>80</sup>At least, this happens in Sinaiticus. In W-F, the maidens praise *him*.

These rubrics do much more than distribute lines to *dramatis personæ*. They mold the material into a dramatic dialogue in which there is a heroine (with a name and most of the lines!), a hero (also with a name, at least in the version in Codex Sinaiticus), and other unnamed characters that serve as foils. The stage is set with motivations that will first develop and later resolve dramatic tensions.

The tensions of the drama reach their climax in 5:2-6:2. In 5:2, the bride begins to relate her experience of rejecting her lover's advances and then seeking him in the city at night. In 5:2.2, the text of Song of Songs has the bride speak as a narrator, quoting the groom. The rubrics assign this voice to the groom. Then at the beginning of 5:3 the text makes a shift in perspective. The bride has stopped speaking as narrator, and has begun speaking as one character among others in a story within the story. (We would think of this in modern terms as a "flashback.") The rubrics have started the "flashback" a half-verse earlier.

The rubrics do little else to change the story of the lover's rejection and of the bride's search for him in the city streets at night. The rubrics' main contribution is to incorporate 5:9-17; 6:1-2 as part of the same scene. In 5:9, the rubrics put the city guards among those who ask how the bride's lover differs from others. After she gives a glowing description of her lover, the daughters of Jerusalem seem rather too interested in helping her look for her beloved (5:17). The bride gives them a decidedly ambiguous indication of his location and a decidedly unambiguous declaration that he and she are committed to one another (6:1-2).

This scene seems to be a turning point. After the frustrating dream-sequence, the action rises. At its beginning in 6:3-8, the bride's lover praises her. In 6:9, the daughters of Jerusalem and the queens bless her. The action continues to rise until it reaches the groom's declaration of undying love in 8:6-7. The rubric at 8:10 hints at how the

denouement will be understood. Before that resolution can be reached, however, one source of tension remains, namely, the bride's immature age (8:8-9). This tension is resolved when she boldly proclaims that she is mature enough to love and be loved (8:10).

It seems to me that Song of Songs by itself (without rubrics) is probably a collection of love poems with varying origins. Some are pastoral, some urban. Some may have a Northern provenance; others may not. Some are *wasfs*, some *epithalamia*; others may be the songs of unmarried lovers. The rubrics invite the reader to see this text as a dialogue and a more or less connected story.

It does so sometimes with more and sometimes with less success. The rubric at 1:4.6, for example, is quite clever in procuring a name for our heroine. One of the more inventive rubrics is the one at 5:1.1, which smuggles a father into this otherwise fatherless book. At other times the rubrics seem rather mechanical. For example, the city guards seem to occur in the rubric at 5:9 only because they were just mentioned in 5:7. Again, verse 6:10 does not fit any biblical genre of blessing, but the rubric that introduces it forces it to become a blessing—because in verse nine the groom says that daughters<sup>81</sup> and queens will bless his bride. At points like this, the task of turning an anthology of love poems into a connected story seems to have become burdensome. The rubric at 6:1 is redundant, but this is an issue of craftsmanship quite apart from the difficulty of the task.

It is difficult to categorize the Song of Songs interpreted by the Sinaiticus rubrics as a drama in the sense of a play that could be performed on stage.<sup>82</sup> In all likelihood the rubrics were not intended to make it into a play. After all, the finite verbs in the rubrics are

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<sup>81</sup> This rubric identifies the “daughters,” presumably the “daughters of Jerusalem,” as the concubines of the text.

<sup>82</sup> The rubrics do make for an absorbing “Readers’ Theater.” Cf. Marvin Pope’s comment that the Song seems much more “Hör-Spiel” than “Schau-Spiel.” Marvin H. Pope, *Song of Songs: A New Translation with Introduction and Commentary* (Garden City, New York: Doubleday, 1977), 37. In a private conversation, Dr. Karlfried Froehlich suggested the possibility that the rubrics may have originated in an Alexandrian rhetorical tradition. Regarding performances of “closet drama,” see footnote 83 in Chapter 3, above.



sometimes in the past tense, as if the rubrics are relating a story rather than providing stage directions for a play. It is drama only in the more general sense that Origen uses:<sup>83</sup>

“something in which certain characters are introduced who speak... so that the whole action consists in interchange between the characters.” It is dramatic narrative. The rubrics become the narrator that Song of Songs lacks.

The rubrics also guide the reader to a particular interpretation of the narrative, that is, one in which particular speakers (and not others) speak at various points. At Song of Songs 2:4, for example, Sinaiticus has the bride ask the maidens, “Bring me into the wine house.” In Origen’s *Commentary*, the bride asks this of the groom’s friends, and in Origen’s *Homilies*, the groom asks this of the maidens. Even a reader familiar with both of Origen’s interpretations will have difficulty reading Song of Songs 2:4 in codex Sinaiticus and ignoring its notice that the bride is speaking. Each of the rubric traditions presents a different narrative. Indeed, manuscripts W-F tell a story slightly different from Sinaiticus, as at 4:3.3, where W-F have the bride say to the groom, “Your cheeks are like the skin of a pomegranate beyond your silence.” The Song of Songs is a different story when, beyond *his* silence, the *groom* has skin like pomegranates!

The Sinaiticus tradition of rubrics seem to rejoice in the Song as dramatic narrative, much as Origen does. This is especially true of the earlier, less allegorical forms of the rubrics.

#### **D. The Development of the Tradition**

An examination of the rubrics in section B makes it clear that there is a literary relationship between the Old Latin and the Old Greek rubrics. Since neither set can be accounted for as a simple variation on the other, we must assume that they had a common ancestor. Uncertainty enters the picture when we try to determine what the common

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<sup>83</sup>From Origen’s commentary on the Song of Songs. Lawson, *Origen*, 58.

ancestor looked like. De Bruyne considers the ancestor to have all of the elements that all of its descendants have. In other words, he assumes that there was originally a full set of rubrics and that both S and W-F represent defective transmissions of it. My alternative proposal is that the ancestor is more likely to consist mostly of what S and W-F share. In other words, I suggest that there was originally a smaller set of rubrics, and both S and W-F are the result of different scribes independently supplementing the original set. This second proposal best explains the different styles of rubrics found within a single witness.<sup>84</sup>

Let us consider De Bruyne's argument. He claims that W and F can correct what is lacking in the S, since there are eighteen rubrics in Latin with no Greek equivalents. He offers two kinds of supporting evidence: "these eighteen rubrics are of the same workmanship as the others and are, so to speak, required for good distribution of the dialogue."<sup>85</sup> I doubt that either kind of evidence will adequately support this claim.

The first evidence we will consider is the "workmanship" of these eighteen rubrics. The rubric at 2:10 is wordy and convoluted in comparison to the rubrics for which we have parallels in Greek. It is true, the Latin rubrics from 4:1 to 4:16 follow the general patterns familiar in the rubrics shared by both Latin and Greek. But the Latin rubric at 3:7 shows two anomalies. Unlike any other rubric in the tradition, it designates the maidens as speakers, without designating the person addressed. Also, the rubric in Song 3:7 refers to them as the "maidens of David," an expression found nowhere else in the rubrics. It is unclear how "David" would figure in an allegory. More anomalies appear in the workmanship of rubrics in 7:2, 9, 12, 14. These four rubrics are not so much attributions (or stage directions) as they are commentary along allegorical lines.

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<sup>84</sup> A third alternative would be that scribes took a set of rubrics somewhat like S or W-F and both removed and added rubrics. This is a possible explanation but not the simplest one.

<sup>85</sup> De Bruyne, "Anciennes versions," 121.

Second, these unparalleled Latin rubrics are not “required for good distribution of the dialogue.” Actually, they make relatively few changes in the speaker. The enterprise seems to work just as well without them.

Instead, I suggest that most (and probably all) of the eighteen unparalleled Latin rubrics are later developments in the Sinaiticus rubric-tradition. And once we admit that there is development in this tradition, it becomes easy to find signs of development in the paralleled rubrics also, whether Latin or Greek.

The easiest way to account for almost all of the differences between the Greek and Latin rubrics is to say that the differences mark those places where new developments have been added to the text in question. For example, in the Latin rubric at 1:12 (*vox sponsæ ad sponsum*, “The voice of the bride to the groom”), the word *vox*, “voice” stands out as being untypical of Sinaiticus-tradition rubrics, but quite typical of Amiatinus-type rubrics.

De Bruyne puts his edition together as if all the Sinaiticus-style rubrics of which we know sprang full-born from the head of the original rubricator. He aims to restore this one original series of rubrics from the existing witnesses, each of which are defective copies. I suggest instead that we are dealing with different stages in a long tradition of rubrics. The original rubrics would have been simpler than those we now possess, and they developed in several different directions. We are fortunate that several stages in the development have been preserved for us: an early Greek stage (Codex Sinaiticus), two later Latin developments (Stuttgart 35 and Fribourg L75), and six Latin manuscripts in which this tradition was mixed with other traditions. These stages allow us to make guesses about the previous forms of the tradition. I suggest that, if one removes rubrics without parallels and most of the wording that is unparalleled,<sup>86</sup> one will arrive at a form of the tradition that may

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<sup>86</sup> A few exceptions to this procedure seem advisable. The unparalleled phrase “to the bride” in the Latin rubric “The groom to the bride” at 5:2.3 may also be original; the scribe of Codex Sinaiticus was obviously having trouble on that line. (See the edition.) The rubric at 1:10 probably had “to the bride” (rather than “to the groom”). The only paralleled part of the rubric in 3:4.3 is

resemble this hypothetical early form. Let us call this reconstruction the Hypothetical Proto-Sinaiticus form of the rubrics. Table 14 presents the rubrics produced by this procedure.

**Table 14: Hypothetical Proto-Sinaiticus Rubrics**

Location	Rubric	Translation
1:2	ἡ νύμφη	The bride
1:4.3	ταῖς νεανίσιν ἡ νύμφη διήγεται περὶ τοῦ νυμφίου	The bride tells the maidens about the groom
1:4.4	τῆς νύμφης διηγησαμένης ταῖς νεανίσιν	While the bride was talking to the maidens
1:4.6	αἱ νεανίδες τῷ νυμφίῳ βοῶσιν τὸ ὄνομα τῆς νύμφης	The maidens call out to the groom the name of the bride
1:5	ἡ νύμφη	The bride
1:7	πρὸς τὸν νυμφίον	To the groom
1:8	ὁ νυμφίος πρὸς τὴν νύμφην	The groom to the bride
1:10	αἱ νεανίδες πρὸς τὴν νύμφην	The maidens to the bride
1:12.1 (or 12.2)	ἡ νύμφη πρὸς τὸν νυμφίον	The bride to the groom
1:15	ὁ νυμφίος πρὸς τὴν νύμφην	The groom to the bride
1:16	ἡ νύμφη πρὸς τὸν νυμφίον	The bride to the groom
2:1	ὁ νυμφίος πρὸς ἑαυτὸν	The groom to himself
2:2	καὶ πρὸς τὴν νύμφην	And to the bride
2:3	ἡ νύμφη πρὸς τὸν νυμφίον	The bride to the groom
2:4	ταῖς νεανίσιν ἡ νύμφη	The bride to the maidens
2:6	πρὸς τὸν νυμφίον ἡ νύμφη	The bride to the groom
2:7	ταῖς νεανίσιν ἡ νύμφη	The bride to the maidens
2:8	ἀκήκοεν τοῦ νυμφίου ἡ νύμφη	The bride has heard the groom
2:9.3	ἡ νύμφη πρὸς τὰς νεανίδας σημαιοῦσα αὐταῖς τὸν νυμφίον	The bride to the maidens, indicating the groom
2:15	τοῖς νεανίαις ὁ νυμφίος	The groom to the lads
2:16	ἡ νύμφη	The bride
3:3.2	ἡ νύμφη τοῖς φύλαξιν	The bride to the guards
3:4.3	εὗροῦσα	When she has found him
3:5	τὰς νεανίδας ὀρκίζει ἡ νύμφη	The bride adjures the maidens
3:6	ὁ νυμφίος πρὸς τὴν νύμφην	The groom to the bride

“having found,” which seems too elliptical. (Notice that “having found” has also been incorporated into the text of Codex Sinaiticus at that place, in contrast to other OG witnesses.) The rubric at 8:5.1 (“The daughters and the queens said to the groom”) seems to be a case where the Latin may have kept a formal parallel while changing the meaning by *eliminating* words from the Greek (“The daughters, the queens, and the groom’s friends said”).

5:1.1	ἡ νύμφη αἰτεῖται τὸν πατέρα ἵνα καταβῇ ὁ νυμφίος αὐτοῦ	The bride asks the father that his son-in-law might come down
5:1.3	ὁ νυμφίος πρὸς τὴν νύμφην	The groom to the bride
5:1.7	τοῖς πλησίον ὁ νυμφίος	The groom to the neighbors
5:2.1 (or .2)	ἡ νύμφη αἰσθάνεται τὸν νυμφίον κρούοντα ἐπὶ τὴν θύραν	The bride senses the groom knocking at the door
5:2.3	ὁ νυμφίος	The groom
5:3	ἡ νύμφη	The bride
5:9	αἱ θυγατέρες Ἱερουσαλὴμ καὶ οἱ φύλακες τῶν τειχέων πυνθανόνται τῆς νύμφης	The daughters of Jerusalem and the guards of the walls inquire of the bride
5:10	ἡ νύμφη σημαίνει τὸν ἀδελφιδὸν ὁποῖός ἐστιν	The bride indicates what sort of person her sweetheart is
6:1	πυνθάνονται τῆς νύμφης αἱ θυγατέρες Ἱερουσαλὴμ ποῦ ἀπῆλθεν ὁ ἀδελφιδὸς αὐτῆς	The daughters of Jerusalem inquire of the bride where her sweetheart has gone
6:2	ἡ νύμφη	The bride
6:4	ὁ νυμφίος πρὸς τὴν νύμφην	The groom to the bride
6:10	θυγατέρες καὶ βασίλισσαι εἶδον τὴν νύμφην καὶ ἐμακάρισαν αὐτήν	Daughters and queens have seen the bride and blessed her
6:11.1	ὁ νυμφίος πρὸς τὴν νύμφην	The groom to the bride
6:11.5	ἡ νύμφη πρὸς τὸν νυμφίον	The bride to the groom
6:12.3	ὁ νυμφίος πρὸς τὴν νύμφην	The groom to the bride
7:2.2	ταῖς βασιλίσσαις καὶ ταῖς θυγατράσιν τάδε	To the queens and the daughters, thus
7:10.2	ἡ νύμφη	The bride
8:5.1	αἱ θυγατέρες καὶ αἱ βασίλισσαι [καὶ οἱ τοῦ νυμφίου] εἶπαν	The daughters and the queens [and the groom's friends] said
8:5.1	ὁ νυμφίος πρὸς τὴν νύμφην	The groom to the bride
8:10	ἡ νύμφη παρρησιάζετε	The bride speaks with confidence
8:13	ἡ νύμφη	The bride

Studying this putative Proto-Sinaiticus form of the rubrics produces some surprising results. For example, “David” disappears (from 3:7). Most significantly, our proposed procedure eliminates the specifically Christian allegorical references. For example, the Greek rubric at 1:7 no longer refers to Christ. Again, the unparalleled Latin rubric at 7:12 (*deprecatur sponsum ut cum ipsa sit in agro*, “She begs the groom to be with her in the field”) with its explicitly allegorical gloss (*hoc est in mundo*, “that is, in the

world”) is eliminated. Finally, the rubric before 1:4.6 no longer contains the name Εὐθύτης, “Equity.”

“The father” is still in 5.1.1. It is worth noting that it is not necessary to understand the reference to “the father” at 5:1.1 allegorically. In fact, “the father” appears not to be the groom’s father, a figure we might expect in a Christian allegory. Instead, he may well be the *bride’s* father and the bride asks him to let *his son-in-law* come down.<sup>87</sup>

Have we conceivably glimpsed a form of the rubrics that preserves an interpretation of the Song of Songs that is non-allegorical? If so, it seems most likely that they were Jewish as well. Given the prevalence of allegorical interpretation of Song of Songs in Greco-Roman Antiquity, however, it seems more likely that the rubrics are simply establishing the narrative level of the story (the “vehicle” of the allegory) and leaving the “tenor” to the reader. In that regard, they are like Origen’s analysis of the narrative level.

The rubrics must have been created before the writing of Codex Sinaiticus, about 360 ce. We have already noticed that they share some features with Origen’s interpretations, but it is an open question whether the hypothetical rubrics we have tried to recreate are dependent on Origen. If they are relatively non-allegorical, this suggests that they may be earlier than Origen and perhaps earlier than ‘Aqiba. On the other hand, we have no evidence that the rubrics were widespread. The rubrics in Codex Alexandrinus are different. Song of Songs has no rubrics at all in Codex Vaticanus, Codex Ephraemi Rescriptus, P. Hamburg, P. Bodleian, the Damascus Palimpsest, P. London, or P. Berlin.<sup>88</sup> Although Codex Sinaiticus was a relatively expensive product with a relatively standard text, it remains possible that its rubrics represent an entirely eccentric tradition. Their use in

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<sup>87</sup> See footnote 73 above.

<sup>88</sup> Unfortunately, the edition of Holmes-Parsons appears to have been uninterested in rubrics. It records none for Codex Alexandrinus, which we know has them. Whether rubrics lie hidden in Greek minuscule manuscripts will bear further research.

Latin manuscripts suggest otherwise. Their appearance in Latin manuscripts after about 397 suggests that they may be relatively late, but there is no way to know.

Based on the speculation that this hypothetical form of the rubrics is the ancestor of our extant Sinaiticus-tradition rubrics, we can sketch out the general lines along which the earlier forms would have developed in order to arrive at the forms we actually have. As we have seen in chapter 3, scribes of Greek and Latin dramatic texts seem to have developed their sigla indicating changes in speaker as they felt the need. It is likely that the scribes of rubricated Song of Songs texts also considered rubrics subject to change, as they judged such developments helpful to their readers. It is impossible to date most of these developments. Changes fall into the following categories.

Stylistic features were added. The word *vox*, “voice,” so familiar from Amiatinus-style rubrics, was added to the Latin tradition. Somewhere in the Greek tradition, after the Latin translation had been made, the word *τάδε*, “thus,” probably found once in the proto-Sinaiticus form<sup>89</sup>, was added to a number of other rubrics.

Addressees were delineated or elaborated. For example, the Latin rubric at 5:2.3 has added *ad sponsam*, “to the bride,” and the Latin form of the rubric at 5:3 adds *ad semet ipsam*, “to herself.” The Greek rubric in at 1:12.2 added *πρὸς ἐαυτήν* “to herself.”

Details were added to make allegorical interpretation of the text more specific or obvious. The Latin rubric at 7:11 (*deprecatur sponsum ut cum ipsa sit in agro hoc est in mundo*, “She begs the groom to be with her in the field, that is, in the world”) is an obvious example.” The phrase *in hortum*, “into the garden” in the Latin of 5:1.1 is another. The tendency to heighten the allegory was especially evident in Latin developments, but the gloss *Χριστόν*, “Christ” added to the rubric at 1:7 shows that Greek circles also felt the need to make the allegorical interpretation more explicit.

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<sup>89</sup> At 7:1, where it is paralleled by “these things” in Latin.

Other commentary was also added. The intertextual reference τοῦτο δεύτερον “this second time” in the Greek rubric at 3:5 and the phrase *propter dilectionem*, “because of love” in the Latin rubric at 8:5.3 are examples.

Long stretches without rubrics were broken up into smaller passages by new rubrics, at least in the Latin tradition. In the course of introducing new rubrics, most were created along the patterns of previous rubrics, but allegorical commentary was introduced into others. The rubrics that introduce relatively long allegorical commentaries (7:2, 9, 12, 14) may be the work of a rubricator other than those who followed previous patterns.

Some rubrics were victims of changes in the text. The Latin tradition lost the first rubric when the first letter of the text began to be drawn large and to be illuminated. This loss would have occurred after the rubrics were copied into the Vulgate.<sup>90</sup> The Latin rubric at 6:11.5 also dropped out when the rubrics were copied into the Vulgate. Because this rubric introduces a line that does not exist in the Vulgate, it was not needed.

Negligence caused other rubrics to drop out, to be misplaced, or to be merged with others. We can see the results of a mistake in process at 5:2.3 in Codex Sinaiticus. The scribe first wrote the rubric for 5:3 in this place. Apparently, when he moved down to 5:3, he realized he had made a mistake. He marked the words for deletion and then copied the correct rubric.<sup>91</sup> A scribe in the Latin tradition accidentally replaced the rubric that belonged at 1:5 with the previous rubric. The Latin rubric at 2:3 dropped out by negligence. Manuscript Fribourg L75 mistakenly repeated the last rubric before 8:14.

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<sup>90</sup>The Old Latin text-tradition begins with the title line, “The Song of Songs which is Solomon’s,” but both of Jerome’s translations begin with *Osculetur*, “Let him kiss me”) and the open space of the *O*, especially when written large, almost cried out to be filled by the illuminator’s artistry. Many medieval Vulgate manuscripts have historiated capitals at the beginning of the Song of Songs. A magnificent example is the twelfth-century Latin bible located in the library of the Winchester Cathedral, item 32/W7/LC1.C.270B in the Princeton University Index of Christian Art.

<sup>91</sup>The scribe would have written the text in black ink first, leaving space for rubrics. Then, he would have gone back through the manuscript with red ink to fill in the rubrics. For evidence that Codex Sinaiticus was dictated, see Milne and Skeat, *Scribes and Correctors of the Codex Sinaiticus*, 51-59.



In other cases, it is difficult to tell whether new placements were due to negligence or to conscious decisions. The Latin tradition joined the rubrics of 2:1 and that of 2:2 together into one rubric;<sup>92</sup> whether from negligence or judgment it is hard to tell. The rubric in 1:12 changed location in either the Greek or the Latin version of the tradition; either location works as well.

In addition to misspelled words, typical scribal errors were made. The rubric at 1:4.4 of the Fribourg manuscript contains a blatant example: *sponse narrant adulescentulæ* (“the maidens speak of the bride”) replaces *sponse narrante adulescentulæ* (“the maidens, while the bride was speaking”). The Stuttgart manuscript has the curious reading *adulescentula* (“a young girl”) at 5:9, and the even more curious reading *patruelem* (“paternal cousin”) at 5:10. The Latin rubric *adulescentulæ ad sponsum* in 1:9 probably represents a scribal error rather than a conscious decision to change the gender of the addressee from female to male.<sup>93</sup>

Probably a conscious decision made the change from *ad* to *de* in the Stuttgart manuscript’s version of the rubric at 5:5. The change καὶ οἱ τοῦ νυμφίου/*sponso* in the rubric at 8:5.1 was probably deliberate, regardless of which form was original.

Finally, and here we are on the firmer ground of manuscript evidence, the Sinaiticus-type rubrics were mixed with rubrics of other traditions, such as the Amiatinus tradition. De Bruyne found such mixtures in six manuscripts.<sup>94</sup> It is not surprising that the Sinaiticus rubric-tradition was mixed with other traditions more explicitly allegorical. That

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<sup>92</sup>De Bruyne has separated them in his edition, and our translation represents the re-separated form of these rubrics. See De Bruyne, “Anciennes versions,” 121.

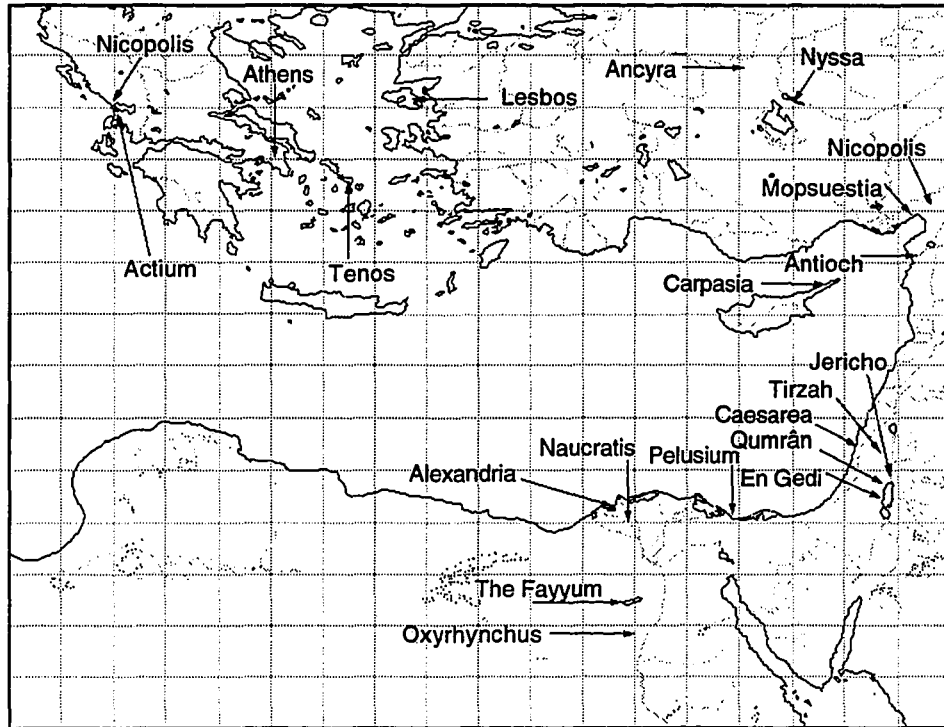
<sup>93</sup>It would be easy for such an error to occur in minuscule Latin where *sponsam* could easily be mistaken for *sponsum*. The Greek mistake, νυμφίον for νυμφήν would be harder but not impossible to make. The sense of the verse probably favors the bride as addressee.

<sup>94</sup>Apparently, no one has published these manuscripts. De Bruyne made a rapid examination of one of them in 1909, seventeen years before his article was published. De Bruyne, “Anciennes versions,” 118. We may hope that they will be included in the new Beuron edition of the Old Latin, Schulz-Flügel, *Vetus Latina*.

the Sinaiticus tradition of rubrics was still being copied in a relatively unmixed form as late as the fourteenth century (Fribourg L75) is testimony to its perceived usefulness in some circles.

The Sinaiticus tradition of rubrics was not a static tradition. Nor was it a pristine set of rubrics that was simply corrupted and adulterated with the passing of time. It was an evolving tradition rather than an “authored” work. It was a living tradition that developed and reflected the various needs of its readers over the span of at least a millennium. Like most traditions, it was, to borrow a phrase from Song of Songs 4:15, “a well of water, alive and coming down in a rush from Lebanon.”

## Map



This map<sup>1</sup> shows the approximate locations of several places mentioned in this study. Notice that there are at least two places named Nicopolis: the one near Actium and the one in Syria. Alexandria is also known as Nicopolis.

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<sup>1</sup>This map was derived from the CIA World Data Bank II (placed in the public domain by courtesy of the United States government) and available on the World Wide Web through the Xerox PARC Map Viewer, URL: <http://pubweb.parc.xerox.com/map> (Palo Alto, California: Xerox Palo Alto Research Center, 1996).

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